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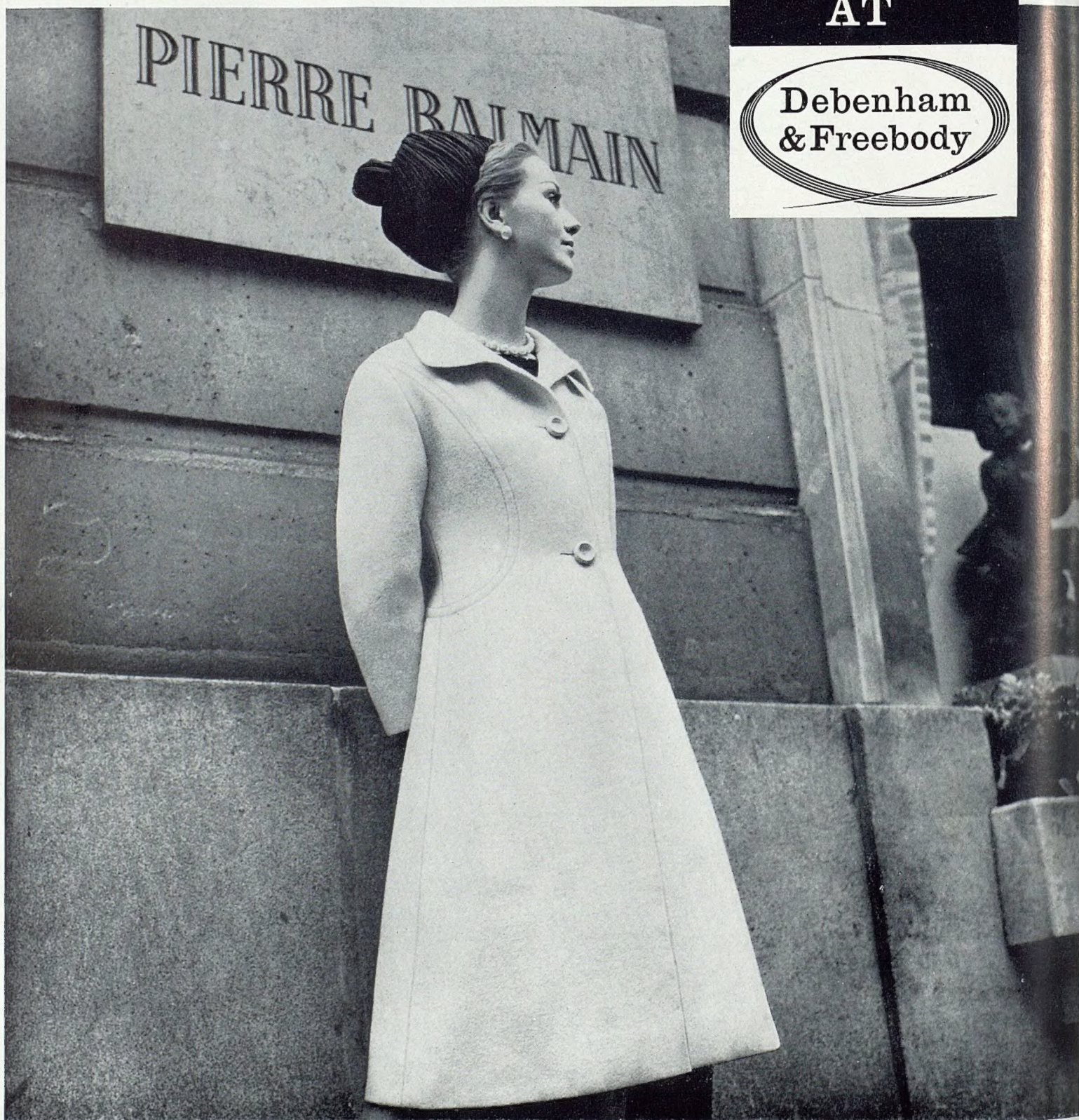
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Dresses — first floor

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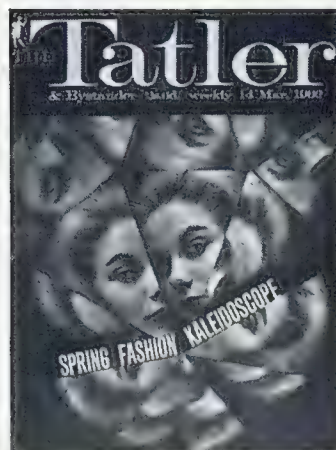
THE Tatler

& BYSTANDER 2s 6d WEEKLY

14 MARCH, 1962

Volume 243 Number 3159

GOING PLACES	585	In Britain
	586	Late: <i>by Iain Crawford</i>
		To eat: <i>by John Baker White</i>
	588	Abroad: <i>by Doone Beal</i>
SOCIAL	593	The booming Bahamas: a multi-page report <i>by Muriel Bowen with pictures by Desmond O'Neill</i>
	598	Meet of the Quorn Hunt
	600	The Hereford Light Infantry Ball at Eastnor Castle
	601	The North Hereford point-to-point at Newtown
FEATURES	602	The party planners <i>by Angela Ince, photographs by David Sim</i>
	604	Alexandre the Great
	606	Lord Kilbracken
FASHION	608	The final score—Paris fashion according to Balenciaga and Givenchy <i>Drawings by Barbara Hulanicki</i>
	610	Paris: the spring shades—in colour from Balmain
	612	Paris in the shops—London ready-to-wear
	614	Boutique round-up
	615	The happiest summer—six pages of clothes for débutantes
COUNTER SPY	622	Pocketful of posies
VERDICTS	623	On plays: <i>by Anthony Cookman</i>
	624	On films: <i>by Elspeth Grant</i>
	626	On books: <i>by Siriol Hugh-Jones</i>
	626	On records: <i>by Spike Hughes</i>
	627	On galleries: <i>by Robert Wraight</i>
GOOD LOOKS	628	Hand to foot: <i>by Elizabeth Williamson</i>
MAN'S WORLD	631	Breakdown on sheep's clothing: <i>by David Morton</i>
DINING IN	631	Top of the pineapple poll: <i>by Helen Burke</i>
ANTIQUES	632	The social rise of silk: <i>by Albert Adair</i>
MOTORING	634	Fresh fields in France: <i>by Dudley Noble</i>
WEDDINGS & ENGAGEMENTS	636	Brides and brides-to-be



Kaleidoscopic but quite unruffled, the girl on the cover presents a spring look in make-up from Charles of the Ritz specially mixed to go with frilly fashion. Ingredients include Liquid-Veil in the fragile Dresden tone to go under creamy hand-blended powder (a smoothing of Revenescence cream underneath moisturizes). Atlantic lipstick provides a fresh and tender pink and Blue Creme Lashique cream ready-mixed in a tube makes lashes flatter the new True Blue eyelid make-up which comes in a block and is painted on with a brush. Barry Warner took the picture. More beauty news on page 628. Now turn to page 615 for a kaleidoscopic view of débutante fashions by Elizabeth Dickson



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COMING PLACES

SOCIAL & SPORTING

Oxford University Conservative Association Ball, Blenheim Palace, 16 March.

St. Patrick's Eve Irish Club Ball, Hyde Park Hotel, 16 March.

Victoria Club Dinner Dance, 20 March. (For details apply Mr. L. E. May, TEM 8586.)

Ulster Association Dance, Barkers' Penthouse Suite, 17 March. (Details from Mr. Derek Arthur, TER 1332.)
Children's Wear Show, Dartmouth House, Charles Street, 3.30 p.m., 22 March, in aid of the English Speaking Union's Ranfurly Library. (Tickets £2 2s., E.S.U., 37 Charles Street, W.1.)

Westminster Philanthropic Society Dinner Dance, Grosvenor House, 28 March. (Tickets, £3 3s. from the Secretary, W.P.S., 22 Eaton Square, S.W.1.)

Spring Ball, Grosvenor House, 28 March, in aid of the National Society for Mentally Handicapped Children. (Tickets £2 12s. 6d. from Mrs. K. J. Clay, Appeals Organizer, 125 High Holborn, W.C.1.)

Worth Fashion Show, Cranbury Park, Winchester, 7.30 p.m., 31 March, in aid of St. John Brigade. (Tickets, £4 single, £7 10s. double, inc. champagne & buffet, from Secretary, Wessex House, 6 Upper High Street, Winchester.)

Lutine Ball, Hyde Park Hotel, 29 March. (Organized by Lloyd's Yacht Club.)

Hertfordshire Hunt Spring Ball, Ashridge House, Berkhamsted, 30 March.

Point-to-points. York & Ainsty, Acomb; Dunston Harriers, Hethersett, nr. Norwich; Flint & Denbigh, Criccieth; Tiverton Staghouls, Loosebeare; R.E., Bredhurst; V.W.H. (Earl Bathurst) Siddington; Warwickshire Harriers, Chad-desley Corkett, nr. Kidderminster, 17 March. Easton Harriers, Haske-ton, Suffolk; Rockwood; Fitzwilliam, at Watercrendon; Mid-Devon, Moretonhampstead; Pegasus Club, Kimble; Quorn, Cropwell Bishop; S. & W. Wilts, Badbury Ring; South Wold, Revesby Park, 24 March.

Grafton Hunter Trials, Paulerspury, nr. Towcester, 19 March.

RACE MEETINGS

Steeplechasing: Cheltenham (Gold Cup Meeting) today & tomorrow; Hurst Park, Manchester, 16, 17; Ayr, Hereford, 17; Ayr, Plumpton, Worcester, 19; Doncaster, 19, 20; Worcester, 21; Lingfield Park, 21, 22; Wincanton, Woore, 22; Sandown Park (Grand Military Meeting), 23, 24 March. Grand National, 31 March.

Flat racing: Lincoln (Lincolnshire, 28), 26-28 March. Liverpool, 29-31 March.

RUGBY

Scotland v. England (Calcutta Cup), Murrayfield, Edinburgh, 17 March.
Wales v. France, Cardiff, 24 March.

GOLF

White Lodge v. Roehampton (Pearson Trophy match), 15 March.

FENCING

Martini International Epee Competition, Seymour Hall, 17 March.

BADMINTON

All-England Championships, Wembley, 21-24 March.

ROWING

Schools Head of the River race, Hammersmith to Putney, 15 March.

MUSICAL

Covent Garden Opera. *Alcina*, 7.30 p.m. tonight, 17 March (last perf.); *Aida*, 7 p.m., 16, 19, 22 March; *La Traviata*, 7.30 p.m., 21, 24, 26, 29 March. (cov 1066.)
Royal Ballet, Covent Garden. *Ondine*, 7.30 p.m., 15, 20 March; *Le Lac Des Cygnes*, 2.15 p.m., 17 March; *The Sleeping Beauty*, 7.30 p.m., 23 March, 2 p.m., 24 March.

Royal Festival Hall. Ernest Read Concerts for Children, 11 a.m., & 2 p.m., 17 March; Peter Katin piano recital, 3 p.m., 18 March; Philharmonia Orchestra, cond. Hans Schmidt-Isserstedt, 8 p.m., 20 March. (WAT 3191.)

Sadler's Wells Opera. *Iolanthe*, tonight, 17, 24 March; *The Magic Flute* (last perf.), 15 March; *La Traviata*, 16, 20 March; *The Bartered Bride* (1st perf.), 21, 23 March; *La Bohème* (last perf.), 22 March. (TER 1672/3.)

Wigmore Hall. Piano recital by Robert Sutherland, 16 March.

ART

Sonja Henie—Niels Onstad Collection of modern paintings, Tate Gallery, to 8 April.

International Art Treasures, Victoria & Albert Museum, to 29 April.

Len Major, paintings, Cooling Galleries, New Bond Street, to 17 March.

Young British & Continental Artists, Foyles Gallery, Charing Cross Road, to 24 March.

Andrzej Kuhn paintings, Centaur Gallery, Portobello Road, to 24 March.

LECTURES

Poetry for the Public, by C. Day Lewis, Royal Society of Arts, 2.30 p.m., 21 March. (For tickets apply Secretary, TRA 2366.)

Regional Realism, Shelagh Delaney, Alun Owen, Keith Waterhouse & Willis Hall; by Eric Gillett,

6.30 p.m. London University School of Pharmacy, Brunswick Square, 21 March; **The Continuing American Revolution**, by Professor H. C. Allen, M.C., 6.15 p.m., School of Hygiene, Keppel Street (Gower Street), 19 March. (Tickets 3s. at door, if space available.)

AUCTION SALE

Ballooning & Aeronautical Prints & Drawings (Col. R. L. Preston's collection), Sotheby's, New Bond Street, 20 March.

EXHIBITIONS

Modern American Wall Hangings, Victoria & Albert Museum, to 20 March.

"Daily Mail" Ideal Home Exhibition, to 31 March.

National Stamp Exhibition, Central Hall, Westminster, 16-24 March.

National Delicatessen Exhibition, Horticultural Halls, Westminster, to 16 March.

Atoms at Work (U.K. Atomic Energy Authority exhibition), Science Museum, South Kensington, to 30 March.

FESTIVALS

St. Pancras Arts Festival, St. Pancras Town Hall, to 24 March. (Plays: *Artaxerxes*, tonight; *I Masnadieri*, 20 March; *Anne Boleyn*, 22 March.)

Delius Centenary Festival, to 7 April, Bradford, Yorks.

FIRST NIGHTS

Piccadilly Theatre. *L'Annonce Faite à Marie*, 19 March.

Aldwych Theatre. *The Art Of Seduction*, 19 March.

Royal Court Theatre. *The Knack*, 20 March.

Vanbrugh Theatre (R.A.D.A.). *Pietà*, 24 March.

Belgrade Theatre, Coventry, birthday revue *Happy Returns*, 20 March.

Savoy Theatre. Juliette Greco, 26 March.

Lyric Theatre. *Write Me A Murder*, 28 March.

BRIGGS by Graham





Iain Crawford

Too fast too soon

EVERY TIME I VISIT A HALF-EMPTY NIGHT CLUB I WONDER BY WHAT manner of financial gyration most clubs keep open. There are some clubs where it is difficult to get a table but they are in the minority. With a star name in the cabaret the House Full notices go up, but there are not many London clubs—and in this I include late-night restaurants with floor-shows—that do steady business into the small hours. Financial compensations like chemin-de-fer are helping some of them out—a new casino opens every week—but even in the affluent society it is possible to run out of punters if the field is too widespread. The **Twenty-One Club** in Chesterfield Street has opened its Victoria Room for gaming, upstairs at the **Don Juan Rico** Dajou has the decorators in putting on the plush (which seems an inescapable companion to gambling) to turn it into a casino, the **Contessa** in Archer Street offers *brouette* as well as chemmy to those seeking variation in the means of losing money and the list, like Macbeth's line of kings, threatens to stretch out till the crack of doom. And that may be sooner than some think as far as London's night life is concerned. With gambling roaring in as a new money-making gimmick the non-gamblers are too little considered. A new idea like chemmy or the Twist is always flogged to death around the West End and too many club and restaurant proprietors forget that the world is full of people who prefer not to risk their money on the green baize tables and who have more respect for their vertebrae than to go a-twisting. What is most rare in the West End is a good cabaret act combining wit, intelligence and talent in a club or restaurant where it is backed by first-class food, wine and service.

At **Quaglino's Allegro** in Bury Street you can dine and wine quite splendidly in surroundings of opulent luxury which always makes food

taste better. (I am no disciple of the school which believes that good food can only be ordered from a menu written in illegible purple-inked French and eaten in a bistro with no lampshades which uses *L'Humanité* as tablecloths.) Mr. Colin Campbell the genial and efficient manager of both floors at Quaglino's is a strong believer in the matching quality of food and surroundings and he keeps both up to a very high standard. Quag's wine list is, of course, superb—a most distinguished list of clarets, strong on burgundies and well represented in other respects with one or two unusual wines not often found elsewhere. The cabaret when I was there completed my recipe for a good evening. Lance Percival came along at 11.30 p.m. from the Duke of York's Theatre where he is appearing in *One Over the Eight* to sing amusing and witty songs with a guitar and to demonstrate his verbal ingenuity by making up calypsos about the professions (or what they profess to be their professions) of members of the audience. This is simple but engaging entertainment done with verve, personality and a high degree of intelligence by a splendidly relaxed young man who pays his audience the compliment of believing them to be capable of enjoying his own brand of humour. Mr. Percival is currently doing his act at the Colony.

Cabaret calendar

Talk of the Town (REG 5051) *Eartha Kitt, plus a new spectacular floor show, Fantastico*

Establishment (GER 8111) *Satirical floorshow by Jeremy Geidt, John Bird, Eleanor Bron, and Christopher Logue's songs delivered by Carole Simpson*

Winston's Club (REG 5411) *A new show, Any Night at Winston's, with Ann Hart and Ronnie Corbett*

Room at the Top (ILF 5588) *Paddy Roberts with songs touching & biting; for the more active set, The Twist at the Top is on the same floor*

Savoy (TEM 4343) *The Three Monarchs and the Savoy Dancers*



Lance Percival is in cabaret at the Colony restaurant



John Baker White

Italian style in Holmes country

C.S. = Closed Sundays W.B. = Wise to book a table

Hugo's, 12/14 Glentworth Street (2 minutes' walk from Baker Street Station). (WEL 8013.) Open 11.30 a.m. to midnight, and Sundays, too. Many Italian restaurants in Britain do not take as much trouble as they should over their Italian wines. This one does, and they are displayed in original fashion. They include the dry white Verdicchio dei Castelli di Jesi at 20s. per bottle and the Antinori Classical old red Chianti at 22s. 6d. for the flask. There are a score of speciality dishes, five of them *flambée* at the table. I liked particularly the *Filet of Dover Sole Justina*, and there was praise for the *Escalope al Bel Paese*. The amiable atmosphere, and the prices, should suit young people. Parma ham with melon is only 6s., minestrone 2s., with the main courses ranging from 5s. 6d. for risotto to 12s. 6d. for the sole dish. They have their own cocktail, the Hugo, and know how an Americano should be made. The coffee is hot and good. W.B.

Medici, 7 George Street, Baker Street. (WEL 9370.) Closed Sundays and lunchtime Saturdays. This pleasant small restaurant, with an atmosphere of its own, is now fully licensed. The wine list is not large but well chosen. It includes a 1955 Château Batailley Paulliac at 22s. and, from the Dordogne, a Château de Panisseau at 14s. 6d. The menu is similar to the wine list—not long, but all dishes of real distinction and originality; for example, the Scandinavian herring salad to start with,

and then the *Brochette Scampi* or Circassian chicken. Allow 9s. to 12s. 6d. for your main course. Madame Vogl will give you sound advice on what to eat. Car parking is no problem at night.

Antonio's, Long Acre (St. Martin's end.) (TEM 7911.) C.S. If you want a temporary but satisfying translation to Spain, go between 8 p.m. and 11.30 p.m. You will find that apart from the friendly staff about half the customers will be talking Spanish. You can eat, if you wish, British dishes, but the Spanish are good, especially the *paella*, better than in many restaurants in tourist Spain. There are sound Spanish wines to go with it, including a red and white in carafe. But it is the entertainment that makes the evening so enjoyable—guitar player Enrique, singer Rojelio and dancer Mary. They are first-class and when they have a well-earned rest you become impatient for their return. Reckon to spend about £1 without wine—service is put on the bill. W.B.

Stars from me

The Starlit Room, Metropole Hotel, Brighton. (Tel.: 24041.) Quite new, and sumptuous is the word. In a penthouse on the roof, with a wonderful view, pleasant modern decoration, and unusually comfortable chairs. Vincent, formerly at Le P'tit Montmartre, is in charge, and his *flambé* at-the-table dishes are a speciality. The cooking is mainly French and the wine list is good. There is background piano music at night—real, not piped. Minimum charges are 17s. 6d. for luncheon, 25s. for dinner, but allow about 45s. with wines and coffee. The ventilation could be improved. W.B.

Other Sussex-by-the-Sea restaurants worth remembering are the **Sheridan**, **London Steak House**, **La Mascotte**, **English's** and **Abinger House** in Brighton; the **White Hart** at Lewes with Continental cooking in a fine old house, the **Black Rabbit Inn** at Arundel, where the food is first class, and for tea, **Drusilla's**, between Alfriston and Berwick. complete with a miniature zoo for the children.

Ladies' Pride

Traditional paisley takes a new line in Courtelle Wevenit jersey. The jacket is snugly-waisted by a unique thread-through belt, and the skirt gently flared. And it's guaranteed washable! Choose from colour-duets of blue, beige, green, or pumice with white. 36"—42", £9. 19. 6. Style 702.

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Doone Beal

Festival Europe

"BUT THERE'S A GORGEOUS BIT TOWARDS THE END . . ." HAS BEEN THE swan-song of many a girl who lured a doubtfully musical companion into sitting through an opera. In this country, that is. But to find yourself sitting instead in the Roman arena of Verona, or in front of the moonlit temples of Baalbek, lends the whole occasion another complexion entirely.

In Verona a week too late for the opera, in Salzburg a week too early, with Herr Von Karajan forbidding visitors even the briefest earful of rehearsals, I had never been especially lucky in my choice of cities *en fête*. I had even begun to wonder whether they were worth all the undoubted bother that getting tickets and peak-booked accommodation entail. Until last June, when after a three-hour journey along the dusty roads from Rome, I reached **Spoletto** at noon in time to plunge into the cool, liquid silk of a Dvorak quintet in the tiny Caio Melissa Theatre. We sipped our aperitifs afterwards in the honey-baked piazza, paved as intricately as parquet, and facing the cathedral whose apse is frescoed by Filippo Lippi. Spoleto is altogether a very special little festival, sited as it is in this most perfect of Umbrian hill towns, headily scented with summer lime blossom. Gian-Carlo Menotti, whose dreamchild it is, has been adventurous in gathering around him a group of young—often untried—performers, but he balances some new and sometimes slightly draughty productions with conventional opera and ballet, and by open-air performances of oratorio (last year, Brahms's Requiem) in the Piazza del Duomo. It is a gay and intimate festival; there are several performances a day with lunchtime concerts, cinema, ballet—interesting art exhibitions line the walls of the cafes, and the best of the Florentine shops open boutiques in the season. An interesting place at which to eat is Il Pentagonum, which is run by Guido Cantelli's widow. Two of the few hotels at which to stay are the Clittuno and the Ferrovia, but Spoleto is not far from either Assisi or Perugia.

The **Salzburg** Festival has a setting incomparably different but no less beguiling, in one of the loveliest baroque cities of Europe. Everything about it was equipped for pleasure including, in the literal sense, the Mirabel Gardens full of statues and roses, that the Prince Archbishop, Wolf Dietrich, built for his mistress, and the delicious folly of gardens at Hellbrunn Castle which he built to amuse himself. Salzburg is a city to enjoy at any time. So far as the Festival is concerned (26 July to 31 August), you take pretty well what you can get. The opera is predominantly Mozart, the orchestra the Vienna Philharmonic, so one

could hardly go far wrong. The chances of hearing an impromptu performance after the opera are strongest in the Bacchusstube wine cellar; but you dine well in the grill room of the Oestereichischer Hotel, or in Peterskeller, where they have a particularly delicious white wine (Prelatenwein) specially grown and bottled by a fraternity of monks near Vienna. Salzburg is a late-bedding city, and you can dance into the small hours at the Viz à Viz or sit over coffee and cognac at the Glockenspiel, the Cafe Mozart, or the huge Winkler Cafe on top of the Monchsberg, with a starry view of the city. The most atmospheric place to stay is the Goldener Hirsch, a 500-year-old inn in the main shopping street. But book in good time, as also for the performances: inquiries to the Salzburg Information Bureau of Poly Travel at 309 Regent Street.

The university city of **Aix en Provence** has its festival of Mozart opera and concerts, many of them open air, from 9-31 July. As a pleasant and not expensive hotel, I recall the Negro-Coste; leading hotels (both with a Michelin star for food) include the Roy René and the Riviera. One of the best restaurants is the Vendôme.

Stockholm's Festival (1-15 June) is well-timed for enjoyment of a city that spends every precious moment of a brief but beautiful summer outdoors. Many of the performances take place in the exquisite little theatre of Drottningholm, a baby Versailles built on an island in Lake Mälär. Just outside the city, an airy, pleasant hotel with sun balconies to many of its bedrooms is Foresta. Otherwise, I'd revert to my old favourite, the Strand, whose top-floor restaurant has some of the best food I know. The Theatregrillen at Riche is also amusing for late suppers.

The Festival at **Dubrovnik** (10 July-24 August) is rather less worth a special pilgrimage than some of the others, but it is a pleasant addition to a visit. Apart from some opera and ballet, the emphasis is rather on folk-dancing and folklore and nearly all performances are open air: which is especially appropriate in this medieval city of trafficless streets which already has an operatic quality of its own. There are no great restaurants but the Mimosa, just outside the city walls, is gay and pleasant, and there are numerous (*very* simple) bar/restaurants in the city itself. The best hotels are Argentina and Excelsior.

In brief: **Verona**, the oldest open-air opera season in Italy, with performances in the Roman Arena: July & August. **Munich** Opera Festival, 12 August-9 September; mainly Mozart and Wagner; **Prague**, 12 May-3 June, with a formidable collection of orchestras; **Florence**: the Maggio Musicale, 28 April-5 June; **Bayreuth**: Wagner Festival, 24 July-27 August; **Vienna**, 26 May-24 June (after which, incidentally, music and opera cease until late September). Finally **Athens**: a festival of music and classical drama in the open-air theatre of Herod Atticus, from 1 August-15 September; and **Baalbek**, through August and September. Harold Ingham Ltd., of St. John's Road, Harrow, organize package tours to certain European Festivals, especially to Salzburg and Vienna. Otherwise the best plan is to apply to the London branch of the tourist office concerned.

DUBROVNIK: Folk dancing and folklore in a lovely town. Right: Salzburg; Mozart is the main festival fare. Here, the Hohensalzburg Fortress



PHOTOGRAPHS: J. ALLAN CASH





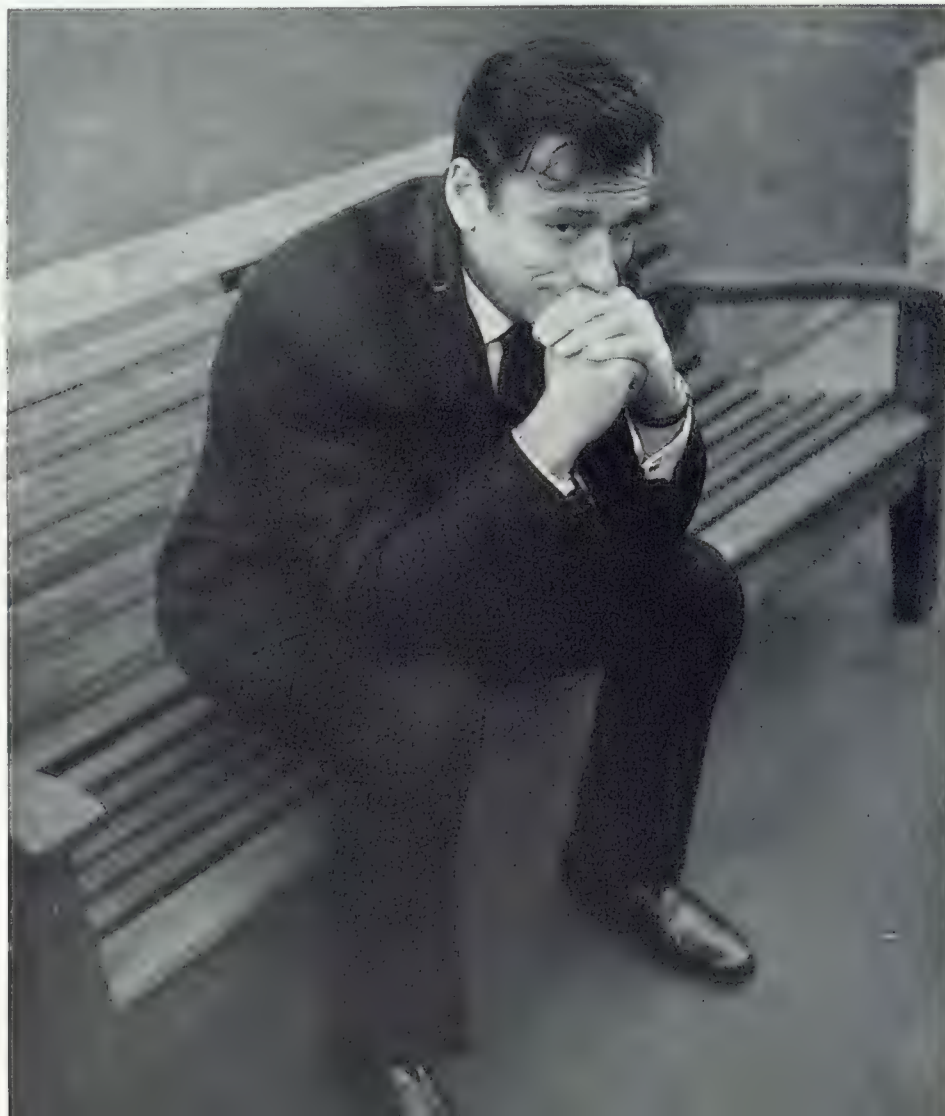
BAALBEK: a splendid architectural setting for a performance by the Old Vic. Left: Spoleto, the Italian town where Gian-Carlo Menotti began an adventurous festival





ERICH AUERBACH

GOING
PLACES
IN
PICTURES



Robert Helpmann makes one of his rare television appearances in Strindberg's *Ghost Sonata* which will be broadcast by the B.B.C. on Friday. He plays the Old Man in Strindberg's passionate denunciation of the hatred and decay behind the prosperous and respectable façade of a family in a Stockholm suburb. Beatrix Lehmann, Anne Bell & Jeremy Brett also take leading parts

Yves Montand, actor, singer and film star, is now having a season at the Saville Theatre until 24 March. A child of the Marseilles waterfront, Montand has become known as Paris personified, by the uncanny skill with which he can hold an audience spellbound for a whole evening entirely on his own with more than 20 items of song, dance & clowning. His wife Simone Signoret, now making a film with Sir Laurence Olivier in Ireland, came to see his first night

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THE TATLER
14 MARCH 1962

THE BOOMING BAHAMAS



A lake at the end of the garden, a seaplane too, nobody could honestly ask for a great deal more. It's a picture that sums up the escapist Bahama islands now luring more sun-hungry English visitors than ever before—figures for the first two months of this year constitute an all-time record. Resident above is Greta Lady Oakes whose home on Lake Cunningham looks out on an expanse of woodland and trees more reminiscent of the Lake District than the tropics. Muriel Bowen sets the sunshine scene overleaf in an away-from-it-all section with photographs by Desmond O'Neill



THE BOOMING BAHAMAS *continued*

WATER-SKIING: *Sir John Carden, Bt., makes a slalom turn. He is reputed the best water skier in the Bahamas*

ISLANDS OF ESCAPE

MURIEL BOWEN REPORTS

THE BAHAMA ISLANDS ARE QUITE THE BEST PLACES to escape to when the English weather is doing its worst, and B.O.A.C. have greatly speeded up the journey in the last few months by putting their Boeings on the route. I left the greyness of London in one of them at normal breakfast time and by mid-afternoon (over a cup of tea) was looking down on a sunny but snowed-up Nova Scotia. By dinner time I was more than 4,000 miles from London and putting down at Nassau where the temperature was 79 degrees.

My first Bahamas discovery was that there have never been so many British visitors as in the first two months of this year. **Viscount & Viscountess Cowdray** have been at the Royal Victoria, a charming Colonial mansion with hundreds of tropical plants blooming in the old-fashioned garden. **Lady Robinson** and her daughter **Loretta** stay on until after Easter at their superbly appointed house on Prospect Ridge. Her husband, **Sir Roland Robinson**, Tory M.P. for Blackpool, joined them for a week, but his business interests in New Providence took more of his time than the beach.

Mrs. **Diana Naylor-Leyland** is in the Bahamas and so is her fiancé, the **Earl of Wilton**. Mrs. Naylor-Leyland and her friend, **Lady Brooke**, travelled out together on a B.O.A.C. plane to stay with Mr. & Mrs. **John Bryce**—Mr. Huntington Hartford's sister—at their town house in Nassau. Another visitor is Mr. **Jack Cotton** who is entertaining at Frilsham, the house he bought recently from the Dowager Lady Iliffe. His guests so far have included his friend and business associate, Mr. **Geoffrey Kitchen & Mrs. Kitchen**. There have been lots of honeymooners, too. The **Hon. Shaun Plunket** and his bride were staying at Cabana Carina, then came Mr. **Carel & the Hon. Mrs. Mosselmans**, and **Major & Mrs. Blair Stewart-Wilson**.

I asked Mr. **Stafford Sandys**, chairman of the

Development Board and reputed to be the islands' biggest brain, if he feared the Bahamas getting as over-run as Beaulieu or Juan-des-Pins. He doesn't think so. "We've got a lot of out-islands and development is only under way there," he said. A couple of new hotels financed by American capital are planned for the out-islands and rumour now has it that the American astronauts, rich in dollars after serializing accounts of their space flights, may build one of them.

There were 4,000 British visitors in the Bahamas last year and Mr. Sandys says that the number is increasing at such a rate (all-in "packaged tours" are a big help) that there will be 15,000 by 1965. Who for instance? "Any number of my lawyer friends spend £300 a year on a holiday and a stay in the Bahamas can cost as little as £180 including the air fare." Most people I found spend their time in the Bahamas lazing under beach parasols. But I left Mr. Sandys busily trying to sell his boat over the telephone. "Trouble is I don't have time even to see it." He originally purchased it with deep fishing in mind.

PARADISE ISLAND. BALL

While I was in the Bahamas Mr. **Huntington Hartford** gave what was reputed to be the biggest party Nassau had ever seen. It was given to celebrate the opening of his country club resort on Paradise Island, formerly Hog Island, and we set out by boat from the island's own ferry terminal in the heart of Nassau. I saw Marshal of the R.A.F. **Sir Arthur ("Bomber") Harris, Bt. & Lady Harris** board the first of the boats that made the ten-minute trip. What Mr. Hartford originally intended as a party for 100 turned out to be 1,000 on the night. One of his associates explained to me: "We hadn't figured on so many of Hunt's friends in the Bahamas having so many house guests all at the one time. Naturally we had to give them more tickets." I met

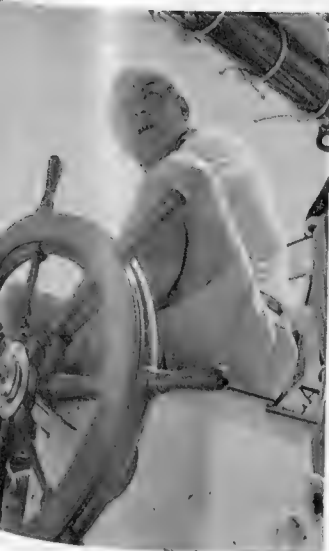
dozens of people who would have given anything for an invitation, and then again there were others who had been extremely lucky. The **Earl of Hardwicke**, for example, who told me that he had more invitations than he had friends! He'd been given six by Mr. **Max Rabb**, formerly President Eisenhower's Cabinet Secretary in Washington and now Mr. Hartford's lawyer.

At Paradise the boat tied up at a criss-cross of canals. We were taken on by taxi along a torchlit drive to the Ocean Club, the centre of activities. Getting into cars I saw **Vera Lady Broughton**, Mrs. **Fred Sigrist**, the **Hon. Anthony Berry & the Hon. Mrs. Berry**, **Sir John & Lady Carden**, and Mr. **Frank More O'Ferrall**. Despite the number of people there was no waiting and the only incident was when too many male admirers tried to travel in the same car as Miss **Zsa Zsa Gabor**. (The taxis had been imported earlier in the day; apart from the runabouts on the golf course cars are not allowed in Paradise. Transport is by bicycle (for hire) or horse and buggy.) Also on the landing stage were **Prince Maximilian of Thurn & Taxis**, **Gladys Lady Garthwaite**, **Lady Rowlandson**, **Lady (Molly) Huggins** who later was doing a vigorous twist, Miss **Flockie Harcourt-Smith**, Mrs. **Arpad Plesch** who told me that her last year's Derby winner is now settled down at stud, and the **Earl & Countess of Dudley** who later delighted the band by joining in the singing of *When the Saints Go Marching In*. Dancing was on a series of outdoor terraces and the dance music was quite the best I've ever heard, a Meyer Davies orchestra conducted by **Meyer Davies** himself. There are Meyer Davies orchestras all over the United States (also on the liner the S.S. United States), but this was the first time since the Republicans had won their last election and gave a tremendous party, that I had come across the maestro conducting "in person."

CONTINUED OVERLEAF



BALANCING: Mr. "Buzzie" Warburton, with two of his crew, on the rigging of his schooner *Black Pearl*



FLYING: B.O.A.C. Captain N. A. Mervyn-Smith with Mrs. Charles Hughesdon 32,000 feet above the Atlantic. She is actress Florence Desmond. LEFT: The Earl of Hardwicke at Lyford Cay



SUNNING: The Marquess & Marchioness of Abergavenny with Mr. Christopher Dunphy aboard Mr. E. P. Taylor's yacht at Lyford Cay



TALKING: Miss Loretta Robinson and her parents, Sir Roland & Lady Robinson, at their sunshine home. ABOVE CENTRE: STROLLING: Earl & Countess Beatty at Sulgrave Manor where they are staying

PHOTOGRAPHS BY DESMOND O'NEILL

At Government House: Sir Robert Stapledon, Governor of the Bahamas, with Lady Stapledon



At Lyford Cay clubhouse: Ann Lady Orr-Lewis



At Lyford Cay: Mr. & Mrs. E. P. Taylor. Top: At Nassau: Lady Sassoon afloat in her swimming pool



PHOTOGRAPHS: DESMOND O'NEILL

THE BOOMING BAHAMAS

MURIEL BOWEN CONTINUED

PUSH-BUTTON LIVING

The Ocean Club and its setting is the work of John Volk, designer of many of the finest houses in Palm Beach where warm weather living and modern architecture have a gloss all their own. The interior of the dining-room is done with green trellis work giving the impression of sitting in a garden. The walls on one side disappear at the press of a button to reveal a series of terraces and pools. Six terraces lead down to a lily pond in a quadrangle crazy-paved with stone and grass and surrounded by statuary. Another eight terraces rise from the far side of the quadrangle; each is a couple of hundred feet of grass bordered by flowers and faced with buff Bermuda stone. With the flowers floodlit in shades of mauve and pink it is a most impressive sight. The main rooms have the solid comfort that goes with their well-reproduced Adam fireplaces and English sporting prints. Colour schemes are gay without being garish. Ideas are often original—I liked the chintz loose covers with a design of tropical fruits and the floor of the entrance hall which was done with foot square Portuguese glazed tiles, each one having a yellow rose on a white ground. What with all this, plus roses in every bedroom—there are 52—a chef and kitchen staff

imported from Eden Roc, a hairdresser in the powder room, it was Paradise indeed. And for those who will be Mr. Hartford's paying guests the rate will be from about 20 gns. a day.

MEMENTOS OF SIR VICTOR

Life in the Bahamas is a succession of spur of the moment pre-lunch and dinner parties beneath coconut palms, visits to out-islands—there are hundreds of them—and sunbathing on beaches some of which are white and others distinctly pink. I had a pre-lunch drink with Lady Sassoon at Eves, the bougainvillea-clad house at Cable Beach which she and her late husband, Sir Victor, planned and built a few years ago. Mrs. Charles Hughesdon, the ever-delightful Florence Desmond, is staying with her for a month and they are to be joined any day now by Mr. Hughesdon *en route* home from Australia. Eves is full of mementos of Sir Victor's rich and varied life, things like the boots which Lester Piggott wore to win the Derby on Crepello which have been made into a pair of desk lamps. I'm sure Lester hasn't missed those boots with their neat patches, they must have been just at the end of their tether when he got Crepello past the post. Lady Sassoon plans to be in England for this year's Derby. "I may have something in the race but I haven't anything very hot," she told me. Meanwhile she's busy with the Sir Victor Sassoon Heart Foundation of the Bahamas, a charitable project which helps needy heart cases,

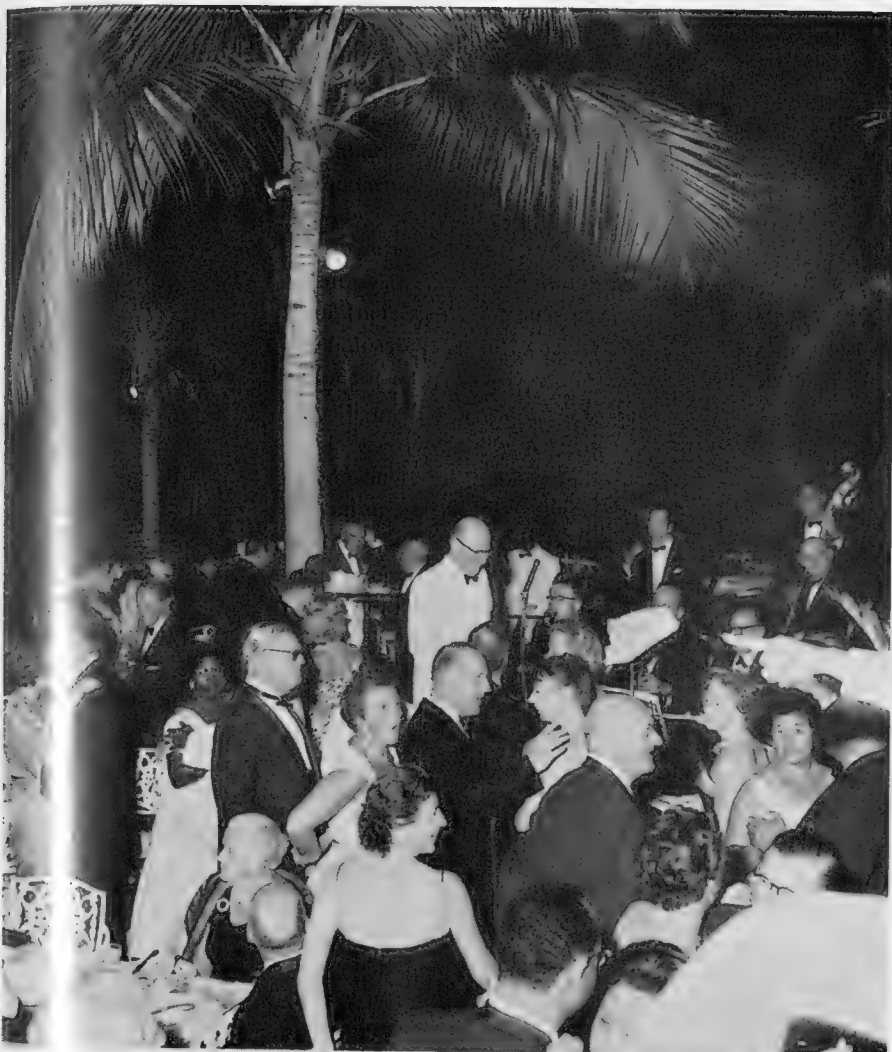
and which grew from the contributions made by those who followed Sir Victor's wish of not sending flowers when he died.

LIFE AT LYFORD

The following day I lunched with Greta Lady Oakes at her house on Lake Cunningham which looks out on an expanse of trees and water more typical of the Lake District than the tropics. "Trouble is it isn't suitable country for horses," she said to me, recalling the happy winter she spent in England hunting with the South Oxfordshire. She's due over again shortly to put her daughters, Felicity and Virginia, to school here. At Lyford Cay, the spacious club and cottage colony created by Mr. Eddie Taylor, the Canadian businessman who now lives most of the time in England, I enjoyed visiting the new yacht harbour where vessels included Mr. "Buzzie" Warburton's elegant brigantine, *The Black Pearl*. I met Mr. Taylor at the club house where he was entertaining some of his house guests, among them the Marquess & Marchioness of Abergavenny, to pre-lunch drinks. It's very much one-up as yacht clubs go, thanks to the flair of Lyford Cay's interior decorator, Ann Lady Orr-Lewis. There's a crisp black and white décor and an attractive-looking woman harbour master in tight, pale blue trousers and matching sweater. I found her to be just as knowledgeable as her male counterparts, and a refreshing eyeful after

CONTINUED OVERLEAF

A TRIP TO PARADISE



Guests danced under palm trees to the music of Meyer Davis (in white jacket)

More than 1,000 guests arrived by boat at Mr. Huntington Hartford's party to celebrate the opening of his country club. Muriel Bowen reports on page 594



The host, Mr. Huntington Hartford, welcomes Lady Harris to the party



Wimbledon and professional tennis player Mr. Donald Budge & Mrs. Budge



Cdr. William Stuart of H.M.C.S. Miemac with Mrs. J. Ellis



Mr. Frank More O'Ferrall with Miss Sharman Douglas

THE BOOMING BAHAMAS

CONTINUED

their crumpled old oilskins and vile-smelling pipes. Afterwards I lunched on the patio of the Little Club where the chef and head waiter—both graduates of the Russell Hotel in Dublin—had set up a most appetizing buffet. Lunching there that day were the **Earl of Carnarvon**—enjoying his air mail edition of *The Times* in the shade of a palm tree—**Miss Sharman Douglas**, the **Hon. Reggie Winn**, **Mr. & Mrs. W. Hogue**, **Mr. Anthony Biddle Duke**, and the **Countess of Hardwicke** just off the golf course and wearing a smartly cut pair of mauve linen shorts.

THE COSMOPOLITANS

Guest lists in the Bahamas have an international flavour, though in the main the guests are British or American. **Mr. & Mrs. R. V. Clark** of Middleburg were staying at the Royal Victoria and so was **Miss Ann Ford**, attractive daughter of **Mr. & Mrs. Henry Ford II**. **Mr. & Mrs. S. R. Burrows** from Leeds were staying at the Nassau Beach Hotel as were **Mr. & Mrs. R. Paterson** and **Mr. & Mrs. H. J. Hull**, while **Sir Henry & Lady Shiffner** spent the better part of a fortnight at Carefree. This is an exceptionally well finished block of flats which has just been built on the site of the fine old house of the same name which belonged to the late **Mr. George Whigham**, father of the **Duchess of Argyll**. In Nassau, as in London, more flats go up all the time and **Mr. Bernard Sunley** has just opened his new block, topped by a penthouse. Others in the Bahamas included **Mr. Charles Pezenik**, who has been staying at the Coral Harbour Club. **Lord & Lady Fisher** and their four children have been out for a couple of weeks, and other visitors were: **Mr. & Mrs. P. R. H. Evans-Freke**, **Mr. & Mrs. C. G. Osland**, **Mr. & Mrs. W. H. Hill**, **Mr. & Mrs. C. A. Carr**, and **Mr. & Mrs. Harry Gatward** who have recently redecorated their Felbridge Hotel at East Grinstead with a Bahamian flavour. **Dr. T. Creighton** was out staying with his friend the Chief Justice, **Sir Ralph Campbell**, and still more holidaymakers were **Mr. & Mrs. F. B. Marsh**, **Mr. & Mrs. L. Kimball**, **Mr. & Mrs. H. Greville**, **Mr. Noel Murless**, and that noted personality of the book world, **Mr. George Weidenfeld**.

Mr. Simon Elwes was there, too, painting **Mrs. Columbus O'Donnell**, the fair-haired daughter of a Neapolitan duke who married **Mr. Huntington Hartford's** nephew. "A glorious, beautiful, green-eyed thing," is how **Mr. Elwes** describes her. When he's got **Mrs. O'Donnell** finished off he's going to paint the blue water lilies from Indo-China which his hostess, **Mrs. I. H. Killam** cultivates with such success. **Mr. Elwes** is the only visiting Englishman in the Bahamas who works while the sun shines.

At Gaddesby, deep in Leicestershire hunting country, Lt.-Col. & Mrs. Norman Johnstone were



Lt.-Col. Norman Johnstone brings out the port for the stirrup cup at Park House, Gaddesby

PHOTOGRAPHS: VAN HALLAN

HOSTS TO THE QUORN



Major R. B. Collie



Miss Caroline Levy



Sir George and Lady Earle



Mrs. Urrica Murray Smith, one of the joint-Masters, leading the field



Lady Margaret van Cutsem



Lt.-Col. C. T. Llewellyn Palmer, a joint-Master, and Mr. J. Inglesant



Miss Sybil Dawson and Mrs. Johnstone

HEREFORD HEYDAYS

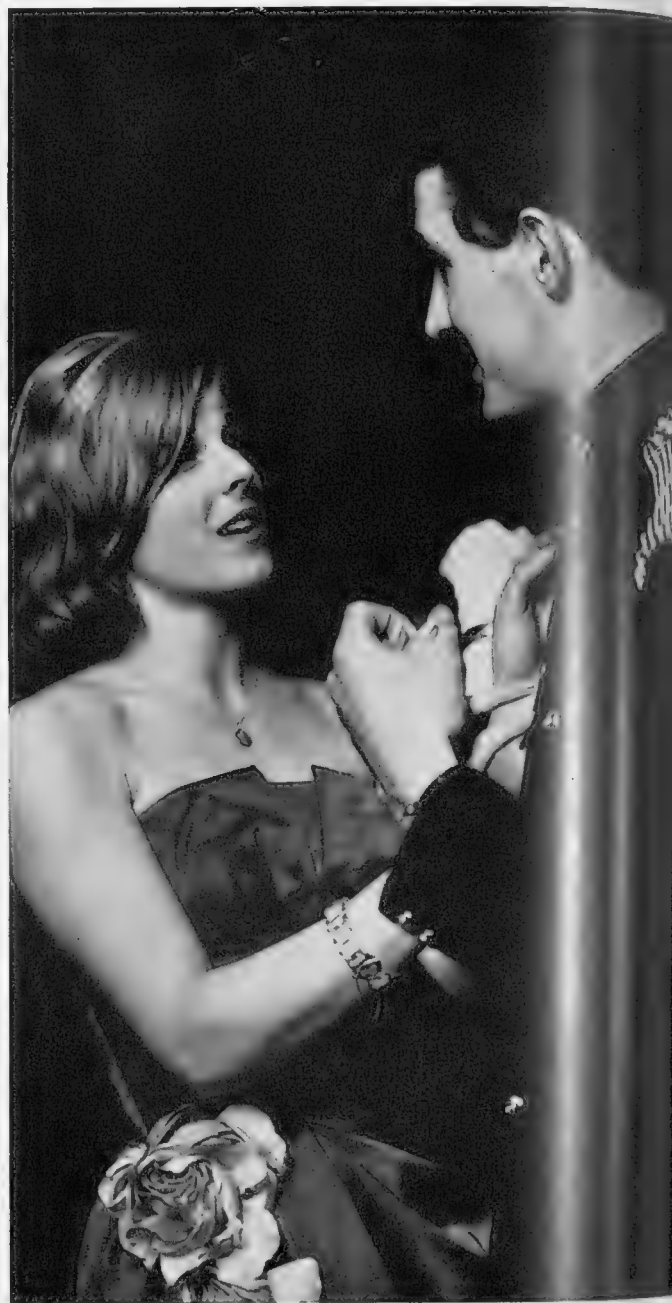


*The Hon. Mrs.
Hervey-Bathurst
with Mr. C. C.
Harvey*



Miss Judy Chaston and Mr. Bruce Williams

PHOTOGRAPHS: A. V. SWAEBE



Miss Charlotte Lloyd and Mr. Christopher Eadie

POINT-TO-POINT



Mr. Peter Davenport won the second race



Mrs. Nigel Symons-Jones



Miss Belinda Cadbury with Robby

Regimental ball of the Herefordshire Light Infantry (T.A.) at Eastnor Castle, lent by the Hon. Mrs. Hervey-Bathurst



Brig. W. Leicester and Major-General W. R. Cox



Major & Mrs. G. S. Priddle



Mr. David Minear and Miss Jean Collins



Major & Mrs. M. G. Harwood-Little (centre), Miss Anne Pryce-Jenkin

of the North Herefordshire at Whitwick Manor, Newtown



Mrs. John Oram, whose husband is joint-Master of the North Herefordshire Hunt



Col. J. H. Palairt with his daughters Joanna and Sarah, and Major M. A. Bellville, who was the judge

THE PARTY PLANNERS

First in a series of
work-study reports on
private entertaining,
supplied by Angela Ince,
photographed by David Sim

Janet Beamish entertains forty people as efficiently as four. Her husband, Colonel Sir Tufton Beamish, M.C., M.P., has been the Conservative member for Lewes since 1945. He is also chairman of the Conservative Foreign Affairs Committee, so Lady Beamish's entertaining may mean small private dinner parties, or large buffet lunches for delegations. Lady Beamish is American, and has a clear-eyed transatlantic view of entertaining, thinks that a lot of hard work and planning are necessary beforehand.

THE SETTING

"I like pale blue for a dining-room—it makes a good background for candlelight (which we always use) as well as being pretty during the day." The wide sunny windows look out from this pale blue room to some of the prettiest houses in London, with an intriguing sideways view of Sloane Square if you stand close enough. The furniture is period, mostly Hepplewhite, with an elegant Louis Quatorze settee upholstered in blue.

THE ATMOSPHERE

"Our buffets, when we entertain delegations from various countries, are necessarily less formal than our small dinner parties. A buffet lunch is marvellous for busy people, because they can arrive late or leave early without feeling they're causing a commotion—and of course without missing any of the food." Lady Beamish notices that the English are brisker nowadays about helping themselves to food. "When I first came over it was difficult

to persuade people that the food was there for the eating, they tended to stand and look at it and wait for somebody else to take the first spoonful—now there's no problem." To help make conversation buzz at her official parties, she likes to ask a sprinkling of personal friends. "I can't think why the English have such a reputation for reticence—they're awfully good at putting people at their ease."

SERVICE

"For the buffet parties we hire a butler and have one other person to help. It's hopeless to expect to be able to introduce people coherently and talk intelligently as well as hand out food."

CELLAR

The Beamishes have a fair cellar in their country house, which means they can buy good wines while they're still young and cheap, and lay them down to mature. At the buffet meals they serve either a Vin Rosé or a Pouilly Fumé, and a glass of sherry as people arrive.

VITAL KITCHEN GADGET

"I think probably the parsley chopper—it saves time and temper".

GUESTS GUIDE

(What is expected from them in the way of conversation) Unbelievably little. "I don't expect anything from my guests. Just as long as they're there and enjoying themselves."

SPECIALITY OF THE HOUSE

"For a buffet, of course, food that doesn't need cutting up is practically essential, something like a rice pilaff. In the winter I like to start with cups of hot soup, and in any case I think there should be something hot. When everything's cold it just doesn't look welcoming, to me. We seldom serve a sweet—just a big selection of cheeses with hot French bread. We often have this avocado and cauliflower salad."

Slice avocado pears in quarters, after removing the skin and stones, and sprinkle them with lemon juice (to stop them turning black) and fresh black pepper. Marinate small flowerets of cauliflower in a tart oil and vinegar mixture for as long as possible—ideally, about 12 hours. Arrange avocado and cauliflower alternatively, decorate with chopped red peppers.



Alexandre specializes in haute coiffure—Jackie Kennedy likes his style (he flew to England to do her hair), Diane, daughter of the Comte de Paris, has just had her long jet hair scissored to his current Cleopatra cut. The list of clients is endless and peppered with famous names. Dressed often in a beige suede suit, wearing a pair of his 200-strong collection of cuff links and tie pins (Elizabeth Taylor recently gave him

some emerald ones), he reigns in a salon that is decorated in his favourite century, the 18th—Harriet Hubbard Ayer shares the building. A book of his memoirs is on the way, a Museum of Hair filled with famous locks of hair past and present is in preparation, he hopes to visit Israel in May on an official visit with Jacques Heim to promote French haute couture & coiffure. Apart from his tight business schedule

he likes entertaining in his Mill in the country, Twisting at the Régine, talking to people like Jean Cocteau who is a great friend. His tastes are wide—on a visit to London he was mad about Lyons (the restaurant). Hidden away behind the scenes at Alexandre is a small part of hairdressing history—thousands of egg shells—he and Antoine were the first to make a fresh egg shampoo.

ALEXANDRE

the

GREAT



Above: The Marchioness of Blandford and (right) a final appraisal. Even the basins are chic in black and white checks



Under-drier preoccupations: a lazy manicure, a magazine to make time fly, or just a rest. At the end of the line, one of the increasingly popular wigs awaits a brush-out



Above: *Conference for two.*
Left: *The world of Alexandre,*
where the angle of the hair is all

Right: *A coffee for the maestro*
—there's never time for lunch



I MET MICHAEL ELLIOTT, THE LANKY YOUNG man who succeeds Michael Bentall as boss of the Old Vic next month, in the deserted auditorium of the Duke of York's Theatre soon after the announcement of his appointment as artistic director. He'd just been taking a rehearsal there of John Mortimer's new play, *Two Stars For Comfort*, which opened in Liverpool last Monday, and will return to London, via Manchester and Blackpool, in three or four weeks' time. There'd be well over an hour before the matinée performance of *One Over the Eight* (in which he is not involved), so we ensconced ourselves in the stalls to talk of his past and future.

Elliott is 31 and looks no older. He is cast in that well-known mould which is instantly recognizable as belonging to the theatre. He has a sensitive and intellectual face, not yet scarred by life, and his fair hair is just long enough to provoke retired colonels into muttering: "Damned aesthete." He was wearing a light brown corduroy jacket, green-and-black check trousers, and a navy-blue shirt with a brilliant red tie (of no political significance). He has no theatrical family background—his father was a clergyman, his brother and sister are in business—and to date he has been associated with only one West End production: the Stratford *As You Like It*.

At the Vic he will not only be responsible for the choice of plays—subject to the approval of the Old Vic Trust—but will himself direct a couple in each group of half a dozen. In general his *persona* will have a far wider influence on the theatre's feeling and policy than anyone else's. It was remarkable, as he now said with fitting modesty, that the Trust should have chosen so young a director of such relative inexperience. Though it was not until after leaving Oxford—he read history at Keble—that Elliott, as he put it to me, "dared to think of the theatre as a possible career," he had by then deeply involved himself. The process began at Radley: after playing a minor part in *Richard of Bordeaux*—his first histrionic venture—he was invited, at 16, to direct and play the lead in Shaw's *The Shewing-Up of Blanco Posnet*. (Noel Harrison, incidentally, played the female lead opposite him.) He surprised himself, he told me, by winning first prize with it in the inter-House drama contest. He won a scholarship to Keble, but had 18 months to wait, after leaving Radley, before there was a place for him; he occupied them by teaching in a private school at Hastings, where he wrote and produced a pantomime. He was thus already 20 when he went up—a fact he holds in his favour, and I agree with him.

He was soon an active member of the Keble College Dramatic Society and the Experimental Theatre Club; also before long, of the O.U.D.S. London first briefly saw him in his second Oxford year when he directed and played a leading role in the K.C.D.S. production of Fry's



NEW MAN at the OLD VIC

Lord Kilbracken interviews Michael Elliott

A Sleep of Prisoners. After its run at Keble, it was brought during the long vac. to the Church of the Holy Trinity, Brompton, where it attracted much attention. Elliott had the opportunity of meeting Fry and learning from him; he believes he took a great step forward now. By his last year, he was directing for the O.U.D.S.

When he went down in 1954, Michael Elliott reached that "moment of choice," as he describes it, which many of us well remember, when the awful decision has at last to be taken as to the field of endeavour in which one's life is to be spent. The realization of this terrified him. It was only now, for the first time, that the insecurity of the theatre presented itself to his conscious and practical mind as a profession within his powers and capability. His "moment" was in fact prolonged over a period of months during which he took an assortment of odd jobs, and meantime thought and discussed. He acted—for the last time ever—in Marlowe's *Edward II* with the Oxford Players in Edinburgh. He turned down, after much heart-searching, an offer of work in radio—"I simply knew in my heart it was a way of life I didn't want"—and tried unsuccessfully to get work as a professional actor. At last he reached the conclusion that direction, not acting, should be his aim; he became stage director for a play of Ronald Duncan's, and then stage manager, for the summer of '55, at the Open Air Theatre in Regent's Park.

"I was grateful for this opening and learnt a

great deal from it," he said of this appointment. "But I can't say I was happy in it; there was no real artistic outlet. So I was delighted and excited when I managed to find an opening in B.B.C. television, for which I'd been hoping for some time. This was due to the help and interest of Michael Barry, whom I'd been quietly pestering. I was chosen, thanks to him, for a month's course in direction; and that was the start of four years in TV."

Though television now occupied the greater part of his life, Elliott returned occasionally to the theatre, notably to direct Ibsen's *Brand*—newly translated by Michael Meyer, who became a close friend—at the Lyric, Hammersmith, in 1959. He regards this as another great turning-point. It was extremely well received, and at a time when he was beginning to find television "immensely demanding." He had directed over 20 plays for the B.B.C., ranging from Shakespeare to whodunits, and had never had a let-up. So he decided, as he now put it, to edge his way out of TV. Otherwise, he believes, he would have been forced to lower his standards. Last year's *As You Like It* was part of this "edging-out" process, which has now been completed with the Old Vic appointment—though he still hopes, perhaps, to do a TV play occasionally.

Elliott's first-fruits at the Vic will not be seen till autumn. An associate director, Oliver Neville, is in charge of productions till then—they will be *Richard III*, *The Tempest* and *Julius Caesar*—while Elliott is moving in and taking over. He plans to open his reign, in September or October, with a new translation, again by Michael Meyer, of Ibsen's *Peer Gynt*. This will be followed by *The Merchant of Venice*, *Measure for Measure* and *Othello*—and by one non-Shakespeare play, probably a comedy, which he has not yet chosen. These five will then run in repertory; he will direct *Peer Gynt* himself, and at least one of the others. Elliott's contract with the Vic is at present for a year, subject to extension if mutually desired. He himself is keeping an open mind on this and will wait to see how things go. Much will depend, I feel, on the quantity of administrative work he finds involved. He would not enjoy being much confined in an office when his whole talent and interest is on the boards of the stage itself. But he seemed to have little apprehension on this score, and is happy about the work and challenge ahead, though naturally reticent to comment at this stage on his detailed hopes and aims.

"Let me just put it like this," he said as we left the stalls, which were now sprinkled with first arrivals. "At the Vic, I want something to happen. Theatre, when it works, is an event—not an exercise of academic interest. It is nothing for it to be worthy, or interesting, or accomplished; the question to be asked is *Does it happen?* I want to see an explosion, and my concern is the study of detonators."

I wait for the bang eagerly.



Elliott at ease, legs crossed, arms folded, head characteristically tilted. Elliott in action (pictures above and left), directs a rehearsal of the new Mortimer play at the Duke of York's. With him is David Walsh, Anthony Valentine and Diane Clare

Final contestants in the intricate game of fashion played on the centre court of Paris are late-showing couturiers Balenciaga and Givenchy. And again, they break new records. Umpire for the Paris round-up: Elizabeth Dickson

sketches: Barbara Hulanicki



Pleats Fine and narrow for the overskirt of a brown flecked tunic suit. Wide-brimmed black straw hat, more black for the crêpe blouse and scarf. GIVENCHY.

Flounces They emphasize the train of a regular wedding gown which is cut in one with the tunic under skirt. In white silk, a cloud of bouffant tulle falling from the heart-shaped headdress of white buds mounted on a satin bandeau. Thick plait of hair circles the high chignon hairdo. GIVENCHY.

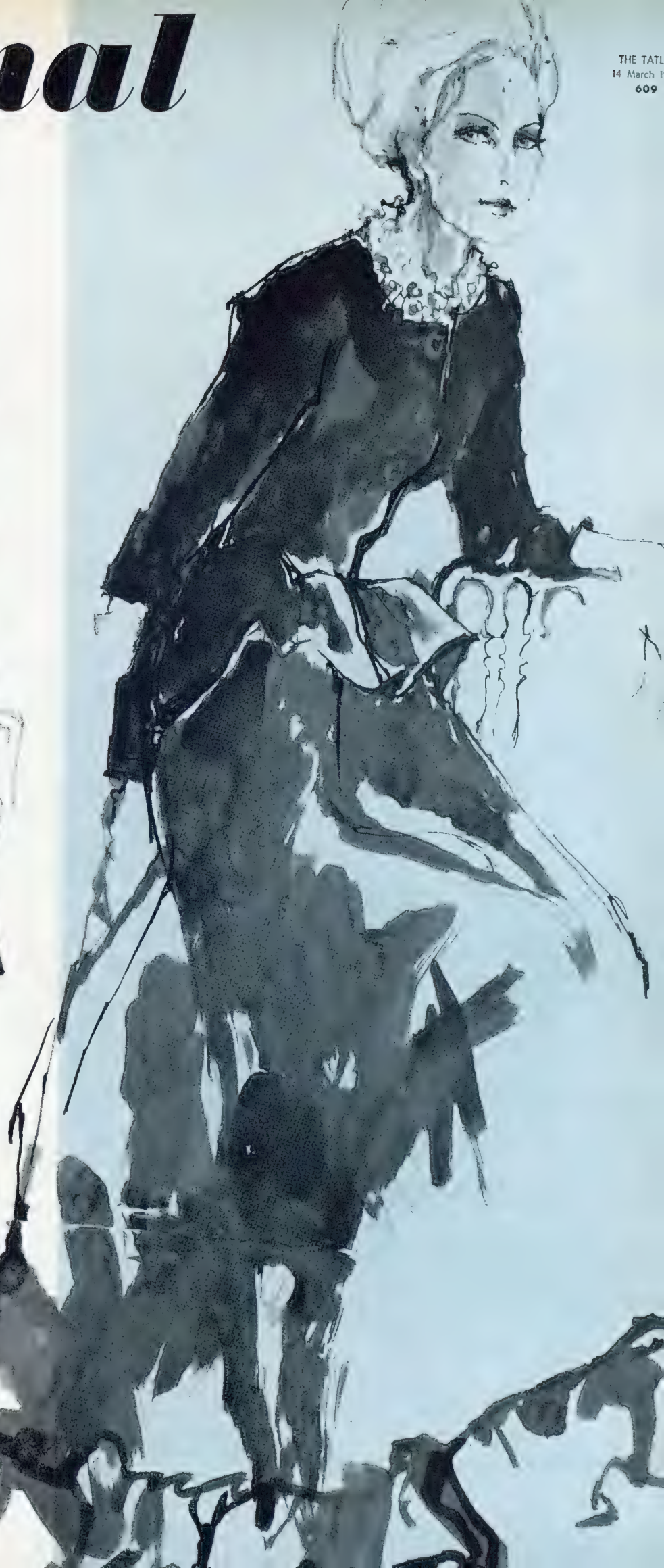
The final score

THE TATLER
14 March 1960
609



Pants Wide and unpressed, three apiece each side of the skirt with double-breasted longer jacket. In charcoal grey wool over white piqué blouse, cut low at the back and buttoned. White felt hat with heart-shaped clip, medallion necklace of blue crystal. **BALENCIAGA**

Flounces Emphasis again on the short train of a black organza evening dress, cut with a plain camisole top, and waist that just dips at the back. Fitted jacket follows dip of waist and train and is edged in a wide flounce. Nine-stranded pearl necklace worn with a bib of emeralds. **BALENCIAGA**



Paris: the spring shades

PHOTOGRAPHED BY DESMOND RUSSELL IN THE PLACE DE LA CONCORDE

SEA-BLUE wool suit with pleated skirt, a flat panel at the front and back. Loose jacket worn over a tie shirt in silk, printed with subterranean blues. White felt Garbo, Pierre Balmain, at Debenham & Freebody. Sunset yellow wool suit with pleated skirt and collarless jacket that dips at the back. Liberty printed tangerine blouse is sleeveless with belt and bow, dips to the waist behind. Brilliant yellow straw breton. By Balmain at Debenham & Freebody





Paris in the shops



White wild silk ballgown with low cowboy belt and raised seam skirt. Neckline caught with rhinestone clip, huge organza stole with black frills. At Liberty



Raspberry red wool, flecked with white for single-breasted coat which fastens with a bow and has skirt with four raised seams. Travel twosome from Jaeger, price: 14½ gns. Available at most Jaeger branches throughout the country



White wool redingote with gently flared skirt, also sunset colours, at Debenhams & Freebody. 68 gns.



Midsummer restaurant suit in white wool with sleeveless black lace blouse under a short-sleeved jacket. Jaeger, price: 22 gns. Available at several Jaeger branches



Low-buttoning suit in black worsted, crisp white revers and pocket flaps, gardenia added. Wallis Shops, price: 18 gns. Available at most branches

Echoing the summer line from France in London ready-to-wear



Little black party number in silk organza, black roses bloom round the hem. Also in colours. London Town at Harvey Nichols Little Shop, approx. price: 16 gns. Also Greensmith Downes, Edinburgh; Samuels, Manchester



Gold felt spring hat with wide wavy brim. Small bow stitched on band, more stitching on the brim. By Madame Paulette at Harrods



Walking-suit in black and white check Acrilan. Black braiding on apron front skirt and jacket, little white crêpe blouse, and black patent belt. Susan Small at Woollands, price: 23 gns. Also Dalys, Glasgow, Vogue, Cambridge

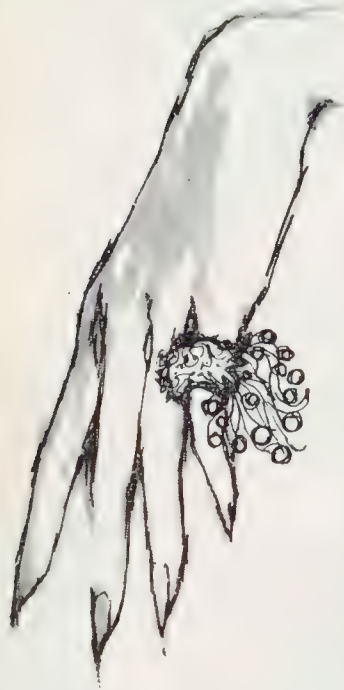
drawings by Barbara Hulanic

Sunset-printed chiffon garden-party dress with wide ruffles framing the low-cut back. At Harvey Nichols Little Shop

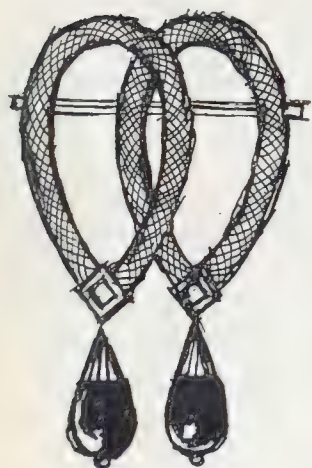


Boutique round-up

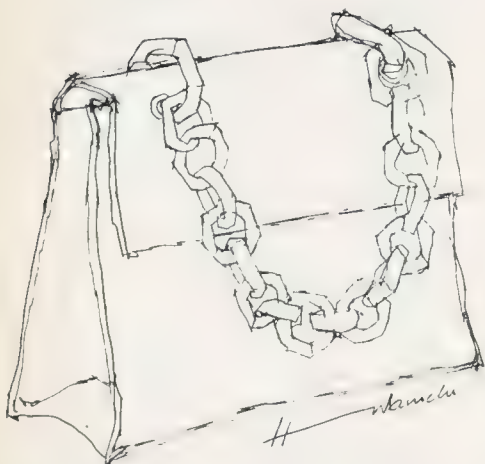
A pick of some of the most tempting items seen in Paris last week



Ring with an Oriental look, in gold mesh with a cluster of lapis-lazuli. From Dior



Amusing lapel clip in gold mesh with cluster of semi-precious stones. From Dior



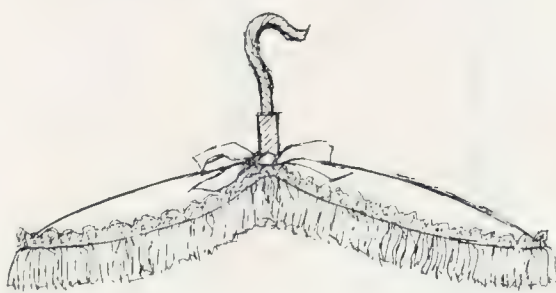
Navy blue handbag with handsome chain made with bamboo links. From Givenchy



Kit for lazy mornings: Navy and white broderie anglaise frill edges a short housecoat, matches plain poplin lounging pants. From Dior



Convincing-looking hedgehog in brown porcelain emerges from hibernation in a coat of white daisies. Vase from Christian Dior



Glamorous coathanger dressed in scarlet velvet with bow and fringe. Christian Dior Boutique



Selection of new shoe ideas from Charles Jourdan's salon, Faubourg St. Honoré. Rayne will sell shoes there for the summer season



Private view

Havana brown silk suit, lined and tied in tangerine, worn over frilly matador shirt. Complete by Susan Small at Fortnum & Mason, price: 16 gns. White leather pillbox from Woollands

For out of town stockists, turn to page 620



FOR THE HAPPIEST SUMMER

Report by Elizabeth Dickson

Photographs by John Donaldson

May Ball

Delicious scoop of white lace: rose pink cummerbund. Susan Small at Harrods, price: 27 gns.





First Night

Princess coat in glowing begonia satin, colour carried through on the bodice of white satin party dress. Together by London Town at Woollands, price: approx. 37 gns. Sparklers from Harvey Nichols



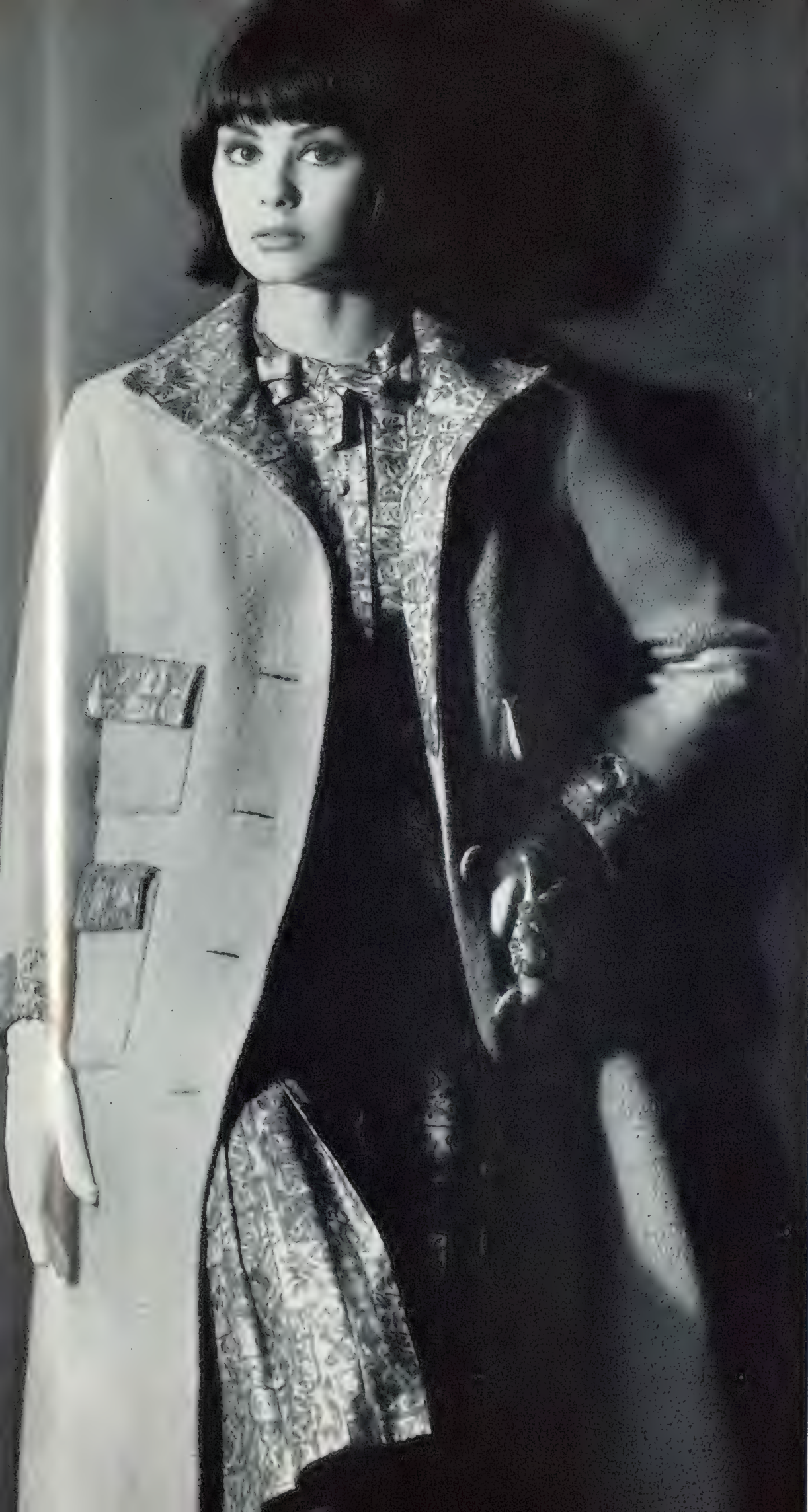
Dinner Dance

Hyacinth blue late dress with frothy bolero top, by Frank Usher at Cerra, 11 gns

Cocktails and on

Sunset gold suit in rich wild silk; by Mattli ready-to-wear at the Sixty One Shop, Park Lane. Price: 44½ gns. Tawny crystal earrings, Harvey Nichols



**Houseparty**

Pink tweed coat etched in pink and apple green cotton, print tops matching cotton dress. Good travelling companions by Polly Peck at Simpsons of Piccadilly, price: 23½ gns.



Fork luncheon
Ubiquitous, basic dress in navy silk, by Jean Allen at Dickins & Jones, price 11 gns. Slender matching silk purse, Harvey Nichols, and pillbox at Woollands



Summer evening
A dress to delight a deb, in printed silk and rayon with frilled hem and plunging back. By Linzi at Dickins and Jones, price 12 gns.

Out of town stockists

P.615	Susan Small brown silk suit	County Clothes, Cheltenham; County Clothes, Bristol
P.616	Susan Small white lace evening dress	Mathias Robinson, Leeds; Mayfair, Reigate
P.616/7	London Town satin dance dress and coat	Diana Warren, Blackpool; Chanal, Leeds
P.618	Mattli ready-to-wear silk suit	Williams & Hopkins, Bournemouth; Lotinga, Norwich
P.619	Polly Peck matching dress and coat	Samuels, Manchester; Dingles, Plymouth
P.620	Jean Allen navy silk dress	Lucille, Doncaster; Jean Muir, Birmingham
P.620	Linzi silk and rayon dance dress	Brownes, Chester; Masons, Ipswich
	Frank Usher pale blue lace dance dress	Cresta Silks, Bournemouth; Cresta Silks, Cardiff

AT

'ROCHA'

NOBLESSE Vibrant and individual, a dress and coat to win the eye and hold the admiration—that could only be created by ROTER.

In pure silk shantung with light-weight lining. Stone, Sky, Midnight, Cherry, Black, Deep-Turquoise, Emerald, Apricot. Size: 36" – 42"

Dress 19½ gns.

Coat 12½ gns.



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COUTURE

AT ROCHA,
24 Grafton Street, Mayfair, W.1.



Cottage garden sprigs sprinkled on pale vanilla porcelain by Royal Copenhagen make a plate with a hand-painted look, a mass-produced price: 18s. for one, £31 for a set at Tivoli, Brompton Road. Try the clean-cut Tjørn silver by Dansk with it: £19 7s. 6d. buys a setting for one at Harrods

POCKETFUL OF POSIES

Ring-a-ring-o'-roses played by Royal Worcester for their new June Garland china in hazy summer shades: £1 2s. 6d. for one, £45 6s. 3d. the set at Harrods. Onslow silver makes a pretty, curvy shape to set against it: £18 9s. for one place setting at the General Trading Company, Sloane Street



COUNTER SPY

FOUND BY
ELIZABETH WILLIAMSON

PHOTOGRAPHED BY
BARRY WARNER



Good - enough - to - pick - creamy rhododendron centres Spode's bone china plate which comes in other pickable flowers too: £2 1s. 10d. each, at the General Trading Company. Creamy handled stainless steel cutlery by George Butler: £4 0s. 3d. for a one place setting at Woollands

Spring leaves twist round a white earthenware plate by Rorstrand: 10s. 6d. each, £16 10s. for a complete service at Ansons, Dover Street. Kings' pattern silver by Garrard: £23 18s. 6d. a place setting. Frail white pottery rose place-card holders from Halcyon Days: 2 gns. for six

YES?

ERDIGITS

PLAYS

Anthony Cookman

Come Blow Your Horn. Prince of Wales Theatre. (Bob Monkhouse, Michael Crawford, David Kossoff, Libby Morris.)

Fresh breeze off Broadway

BEGINNING AT LAST TO EMPTY AFTER A PROLONGED CHOKE-UP, THE West End theatres are going madly—some will think rather sadly—gay. Already the regular playgoer feels symptoms of the slight discomfort that follows a surfeit of farce. Even at the Prince of Wales in Piccadilly, where brash musicals usually fill the house twice nightly, he encounters a straight, quick-firing Jewish-American domestic bit of nonsense. **Come Blow Your Horn**, he may ruefully reflect, is probably twice as telling in the comparatively small Brooks Atkinson Broadway theatre in which it is still running. However, a good English company led by Mr. Bob Monkhouse, of “Candid Camera” television celebrity, bounce it along with energy and confidence. Some of them—notably the 19-year-old Mr. Michael Crawford as the painfully shy youth who takes to playboyism as a duck to water, Mr. David Kossoff as his indignant pop and Miss Libby Morris as his weepily solicitous mom—light up some of Mr. Noel Simon’s competently comic scenes with an infectious sense of fun.

The farce is by no means ill-constructed. Mr. Simon’s development of his simple theme (that boys will be boys and youth must have its fling) enables him to freshen things up at a timely moment by suddenly pitting youth against youth. But for the greater part of the evening the youngsters are a hard-pressed combination struggling with what is formidable and what is sappingly sentimental in age. They have a good home. It is based on the biggest wax-fruit business in the States. All they want to do is to escape from home and from the business. Mr. Monkhouse’s Alan has already succeeded. He has an expensive bachelor establishment and every telephone call confirms a date with some dumb blonde or equally dumb brunette. It much amuses this gay Lothario when his kid brother bursts in to announce that he has run away from home and wants to see life. He puts him in the way of things and enjoys the boy’s terrors at being left to cope single-handed with the starlets of show business.

In the midst of the tiro playboy’s unnerving experiences Mr. Kossoff pops in to do his stuff as the angry heavy father. Quite good stuff it is, too. Mr. Kossoff continues to give this puppet a comically formidable air. He carefully refrains from saying what the boy expects him to say, and is constantly striking out on an unexpected line which leaves the callow youth aghast at his own temerity. When he has taken his bodeful departure the boy’s romantic plans are set awry by the arrival of his mother. She does not in the least mind that what he is planning to do may be immoral. All that worries her is that her runaway darling may go without his regular meals. She is a worse thorn in the flesh of a budding playboy than an angry father. She is apt to weep and neither he nor his brother can bear to see their mother in tears. But after she has done her worst as a sentimental mother Miss Morris has an extremely hilarious scene tangling up the plot by showing a most un-American dread of the telephone and forgetting vital and complicated messages which she is too nervous to write down and too shaken to remember.

But for all the baleful threats of pop and all mom’s tears the fledgeling learns to fly at a rate which takes his elder brother’s breath away. Posing as a movie big-time director he is soon sharing not only his brother’s apartment but his restaurant reservations and his girls. It is there that the author provides Mr. Monkhouse with a scene of genuine comedy which he plays very well. The playboy of 30 competing with a rival 10 years younger begins to feel his age. He lectures his former fellow rebel in terms that their father might use (and indeed has used). His kid brother has by this time, alas, all the confidence in the world and he brushes off his brother’s moral reproaches with an ease that he still finds it difficult to assume in the presence of his formidable parent. So to the matter of causes that bring in the happy ending. The first-night audience obviously found it all very enjoyable, and for at least three or four of the scenes I was with them.



DOUGLAS JEFFERY

Tree-grappler Ann Beach, from Wolverhampton, recently shared the lead with Fenella Fielding in Twists at the Arts Theatre. It was her first revue, but she has been in heavy demand for avant-garde plays, having been seen as the evangelist in The Hostage, one of the hero’s girl friends in Billy Liar, and latest of all as the charmingly perky maid in The Fire Raisers at the Royal Court Theatre

FILMS

Elspeth Grant

West Side Story. Directors, Robert Wise & Jerome Robbins. (Natalie Wood, Russ Tamblyn, Rita Moreno, George Chakiris, Richard Beymer.)

Go To Blazes. Director Michael Truman. (Dave King, Robert Morley, Daniel Massey, Norman Rossington, Dennis Price, Coral Browne.)

Stork Talk. Director Michael Forlong. (Tony Britton, Anne Heywood, John Turner, Nicole Perrault.)

Royal film rings the bell

THERE IS ALWAYS SOMEBODY TO FIND FAULT WITH THE CHOICE OF THE film for the Royal performance. Usually it is I—but in the case of **West Side Story** it was a disgruntled lady who sat immediately behind me, expressing disapproval in a voice that had all the charm of a factory hooter. “All those dirty little boys—who wants to watch them? All that fighting—it’s bound to give our young boys ideas. And that girl

in bed with that boy—it's disgusting. And the songs aren't even new.... I've heard them all before. I don't know who the people are who choose the films but surely they could find something better than this to show to the Royal Family." Well, dear, they never have done yet.

Looking back on the 16 films previously accorded the honour of a Royal showing, I can't think of one that had half the impact, one quarter of the immediacy, or a tenth of the expertise of this year's choice. Certainly neither of the earlier musicals—that schmaltzy old thing, *Because You're Mine* with the late Mr. Mario Lanza (1952), and that silly one, *Les Girls* with Mr. Gene Kelly (1957)—could hold a candle to *West Side Story*, a superb production, brilliantly directed by Messrs. Robert Wise and Jerome Robbins. By now, everybody must know it is a modern variation on the Romeo & Juliet theme, with the slums of New York replacing the streets of Verona as a setting for the tale of star-crossed lovers, and the juvenile gangs of the Jets & the Sharks substituting for the families of Montague & Capulet as the instruments of their doom. You will not find in the film the immortal poetry of Shakespeare—but you will find a kind of harsh eloquence, a plea for racial tolerance and a positively infernal vitality.

Strutting the sidewalks, possessively dominating the grim playground between the ugly tenements, the Jets, a bunch of tough American youths led by bouncy Riff (Mr. Russ Tamblyn), click their fingers with contemptuous arrogance at the approaching Sharks, a chip-on-the-shoulder band of despised Puerto Rican boys, whose leader is the menacing Bernardo (Mr. George Chakiris). A challenge hangs in the air. (Vividly one recalls the Veronese scene: "Do you bite your thumb at us, sir?") "I do bite my thumb, sir." The stage is set for disaster long before Bernardo's sister, Maria (Miss Natalie Wood) and Riff's best friend, Tony (Mr. Richard Beymer) meet and fall in love—at a dance hall where the rival factions provoke one another to a declaration of war. The lovers see no reason why racial prejudice should keep them apart—and Maria begs Tony to prevent the battle that has been arranged: his attempt to do so leads only to death—Bernardo's, Riff's and his own.

Miss Natalie Wood, a flowerlike creature, is wonderfully touching in her moments of happiness and her hour of grief; with the possible exception of Mr. Beymer—who makes, I thought, a slightly mawkish Romeo—all the young people are excellent. Miss Rita Moreno gives a splendidly fiery performance as Bernardo's girl-friend, and Mr. Simon Oakland as the police lieutenant who hates all foreigners and Mr. William Bramley as the bone-headed cop on the beat are odiously good. Of the songs, I preferred the sardonic ones—the Jets' barbed jibes at Mr. Bramley and his kind, and the Puerto Ricans' bitter assessment of the privileges extended by America to the immigrant. The choreography, by Mr. Jerome Robbins, is dazzling—never since *On The Town* has a dance director made such spectacularly effective use of the local landscape and architecture as a background to and a framework for his routines. To the dickens with carping! This is a film fit for a Queen—this is a film you simply must see.

There is something of the gentle charm we used to associate with Ealing films about *Go To Blazes*—a jolly little comedy in which three enterprising crooks, Messrs. Dave King, Norman Rossington and Daniel Massey, hit upon the ingenious idea of using a fire-engine as their getaway vehicle and discover that though it affords undeniable advantages—everything stops to let the fire-engine go by—it has its drawbacks, too. I mean, if you're going to drive around playing firemen, you're liable to be called upon to behave like firemen, and if you don't know how to extinguish fires, pump out flooded basements and rescue pussy-cats stuck in trees, you're bound to arouse suspicion. Mr. Dennis Price, giving a suave performance as a discredited fireman whose heart is still in his work, undertakes to train the trio—and makes experts of them. Their first scheme is to rob a bank, the vaults of which they intend to enter via the basement of a dress shop next door. Mr. Robert Morley, known as Arson Eddie, obligingly sets fire to the shop—its owner, Miss Coral Browne, has no objection (like so many other business people, she "prefers conflagration to liquidation")—the bogus fire-engine arrives like magic, and everything seems to be going swimmingly for the crooks.

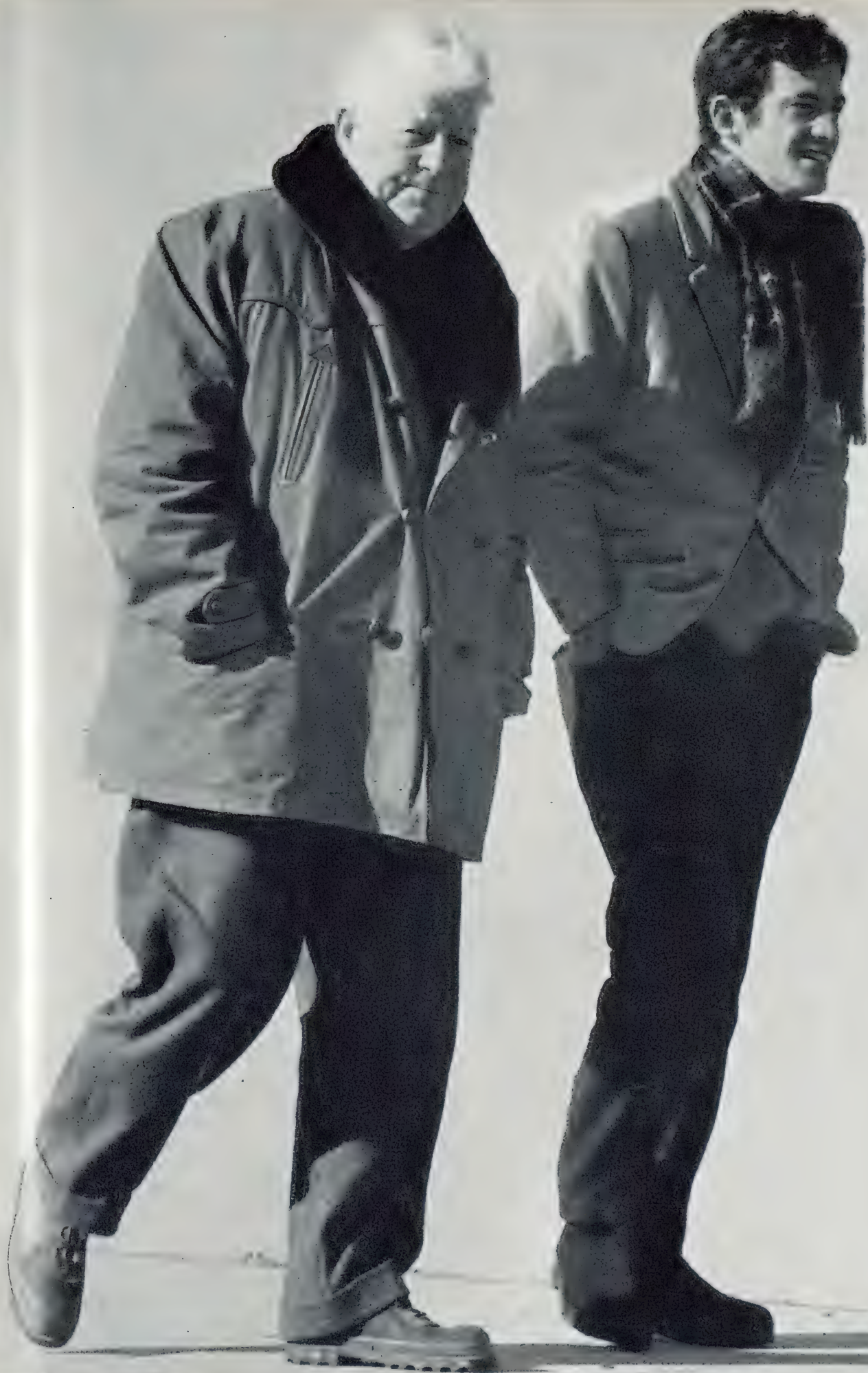
They actually make their haul and are allowed by the cops to drive off



Two expressions of the pride of youth before tragedy strikes in *West Side Story*. The gaiety of Anita (Rita Moreno), girl friend of the Shark gang's leader. Top: The insolence of Riff (Russ Tamblyn) leader of the Jets, shortly to die in a sidewalk battle

with I forget how many thousands of banknotes stuffed into their hoses—but crime mustn't pay and accidents will happen: they lose the lot and are last seen heading once more for jail. Mr. Dave King is a comedian to be reckoned with—and very pleasant it is to find one—but I think the most delightful performance of all comes from Mr. Miles Malleon as a veteran fire-engine salesman, passionately attached to a model that must have been contemporary with Stevenson's Rocket.

Anyone imagining that *Stork Talk* is a sequel to *Pillow Talk* is in for a bitter disappointment. This incredible and tasteless piece of nonsense concerns a gynaecologist (Mr. Tony Britton) who is unaware that his wife (Miss Anne Heywood) and his mistress (Mlle. Nicole Perrault) are



Jean Gabin, formidable king of the ancienne vague, met Jean Paul Belmondo, ubiquitous rider on the crest of the nouvelle vague, in Deauville for the first time, while filming Henri Verneuil's A Monkey In Winter after Antoine Blondin's novel. Gabin has a reputation for demolishing newcomers in a word; he & Belmondo played football; Gabin's verdict: he's okay

simultaneously about to give birth to twins. How undiscerning can a gynaecologist get? The dialogue is appalling. Typical line: "Where's Paul?" "He's saving the life of a rhesus baby at the moment." Lord save the cinema if it countenances rubbish of this kind.

RECORDS *Spike Hughes*

Un Ballo in Maschera, by Verdi
Six Overtures, by William Boyce
Manon Lescaut, by Puccini

Verdi — masked & full-blooded

ONE OF THE REALLY INCOMPARABLE JOYS OF THE GRAMOPHONE TO ME has always been the fifth, and most elusive of all, freedom—Freedom from Opera Producers. For some reason opera production seems to be something anybody can join in—particularly lion-tamers and acrobats, so long as their versions of *Don Giovanni* and *Carmen* can be hailed as different. Only an acrobat, I feel, could ever have thought up the famous Covent Garden version of *La Traviata* a few years ago, when all Verdi's characters were re-christened to bear the names they had borne in the play of *La Dame aux Camélias* the opera is based on. Violetta was changed to Marguerite, Alfredo to Armand, Germont to Duval, apparently in the belief that Verdi had been frustrated in his original intention to set Dumas's play and had been forced by unfortunate circumstances beyond his control (such as libel or loss of memory) to set the Italian libretto he had commissioned instead.

One Verdi opera which, more than most, has suffered this sort of thing in recent years—but mercifully not in complete recordings—is **Un Ballo in Maschera**, which Decca have newly recorded (stereo and mono, on three records). When Verdi started to write this opera the story concerned the assassination of Gustav III of Sweden; but the Italian censors disapproved and the action was transferred to Boston (Mass.) in English colonial times. This upsets producers no end, and at Covent Garden earlier this month the opera was performed with the Swedish king reinstated, but murdered by the still thoroughly Italian Renato from the Boston version. The Swedish Royal Opera, caring more for local history than for Verdi's music, will have none of this compromise. Gustav to them is a queer, effeminate young man to whom women (to quote the Covent Garden handout which explained all these facts of life to us when the Swedes were last here) were merely "a romantic exercise." The answer to all this is that Verdi, though he revised no fewer than five of his operas, never bothered to alter a word in *Un Ballo in Maschera*, even when the censorship no longer applied. He left it exactly as it had been—a robust, thoroughly Italian opera of love, intrigue, conspiracy and sudden death. Which is exactly how we hear it in the Decca recording, where Birgit Nilsson (Amelia), Carlo Bergonzi (Riccardo), Giulietta Simionato (Ulrica) and Cornell MacNeil (Renato) give one of the most wonderfully full-blooded performances heard in years. Since the great Toscanini performance of the opera now seems to have disappeared for good from the catalogues, this is the most convincing available recording. And talking of records that disappear, Glyndebourne's classic performance of Rossini's *Comte Ory* (HMV) is being deleted on 31 March. As this has been the only complete recording in history of one of the composer's most hilarious comedies, for goodness sake, if you haven't got it, get it before it is too late.

There is no doubt that the 18th-century English were a cheerful lot if their music is anything to go by. William Boyce, who was Master of the King's Musick to George III and may or may not be remembered not only as the composer of *Heart of Oak* (lyrics by Garrick), but also of the music Constant Lambert arranged into the ballet *The Prospect Before Us*, wrote a number of entrancingly gay overtures for royal New Year and Birthday Odes. Some of them are included in *Six Overtures* (L'Oiseau-Lyre, stereo and mono) played by the French Lamoureux Orchestra conducted by Anthony Lewis, who is professor of music at Birmingham. The three birthday pieces are particularly festive and appropriate to the date—4 June. As there are nearly 20 of these birthday pieces

altogether, has anybody ever thought to play them in the open air at Eton? There is much more swing to them than ever there was to that melancholy Boating Song.

Clara Petrella is one of the most popular and gifted lyric sopranos in all Italy, but we know almost nothing about her in this country. Now at last in Cetra's cheap issue of Puccini's youthful and charming **Manon Lescaut** (OLPC 1243—three records) she can be heard in the sort of part that keeps her understandably on the Scala's books year after year. She is *molto simpatica*.

BOOKS *Siriol Hugh-Jones*

The Bull From The Sea, by Mary Renault. (Longmans, 18s.)
Festivals Of Europe, by Gordon Cooper. (Percival Marshall, 15s.)
The Note Books Of Susan Berry, by Michael Mott. (Deutsch, 16s.)
Sunday, by Kay Dick. (Hutchinson, 18s.)
Love From Belinda, by Cherry Evans. (Hodder & Stoughton, 12s. 6d.)

Theseus & Co.

FOR MANY PEOPLE IT'S GOING TO BE ENOUGH TO SAY THAT MARY RENAUULT has written a second book about Theseus, and that it's called **The Bull From The Sea**. I wish, in a way, I could leave it there, since I have suddenly become hopelessly perplexed about this strange writer's work. Her life as a novelist of ancient Greece began with *The Last Of The Wine*, when she already had half a dozen novels behind her. When *The King Must Die* came to an end, we left Theseus on his way home from Crete with his bull-dancers but without Ariadne, who horridly joined the maenads in Naxos. This second volume tells Theseus's story as king, his years with Hippolyta, the episode of Phaedra and Hippolytos, together with Lapiths, Centaurs (I shall never be happy spelling them with a K), more earthquakes, the capture of a bull from Crete, the death of the blind Oedipus, and sundry appearances of the Mother Goddess whose cult Theseus opposed. By the end Achilles has put in a brief appearance, and that accounts for practically everybody.

It would be stupid to deny the book's fascination—the hallucinatory quality, the completeness of the vision, the odd obsessive character of the telling of the story, as if Miss Renault, in the grip of a spell as powerful as that which troubled the Ancient Mariner, had no choice but to communicate her curious message. What I am not so sure about is whether the whole Theseus canvas would not have been that much more persuasive and strong if it had not been split down the middle into two books. Here there is a hint of repetition, of rambling, of incantation for its own sake. The tension is lessened, the pace slowed, the style by now mannered to a point where it is not hard to find it irritating and self-conscious. And what bothers me most is the faint shadow of novelette that sometimes appears through the surface shine; that Hippolyta now, the Amazon who was "like the Moon Goddess, deadly and innocent; gentle and fierce like the lion," and whose eyes "were grey; grey as spring rain"—there is something about her, dare I say it, of the level-browed, pure-hearted girls of dear Mr. Dornford Yates. It could be simply that I have had enough of sexy old Theseus, so brave, kingly and cunning, and wish he could have been condensed into one volume. And I cannot help feeling that there was nothing in Theseus's life as king that so caught Miss Renault's imagination as did the Cretan bull-ring and the Labyrinth itself.

Festivals Of Europe, by Gordon Cooper, is a nice plain unpretentious shopping-list kind of book for which there is a crying need. The brief section on English traditional customs is stunning, and includes Whuppity Scoorie, Up-Helly-A, Firing the Poppers, and something quite extraordinary at Hungerford, where "two tutti-men, wearing morning coats and top hats, carry poles adorned with posies, and an ancient horn is sounded from the balcony of the Town Hall." ("The ceremony commemorates the granting by John of Gaunt of free fishing rights in the river Kennet," as if you hadn't guessed already.) On the first Monday in February the Mayor of St. Ives throws a small silver ball from the wall of the parish church for no clear reason, and on 6 January at Haxey, astoundingly, the hood of a lady out riding in the 13th

century was blown away and chased by 13 gentlemen who happened to be in attendance at the time. As a direct result of this, they now play an annual game ("a primitive form of rugby") involving a Fool, a Lord and eleven Boggins. This, and especially the Boggins, is the sort of thing that makes England great, and no wonder.

Briefly . . . this is a week for junior heroines of enormous and rather exhausting vivacity. Michael Mott's *The Note Books Of Susan Berry* is the story of an 18-year-old art student's travels through France, Italy, Greece, Egypt and Israel, making strenuous love with whoever happens to be both handy and friendly and writing in a series of gasps. Finally she is raped by four sailors, and I was driven to feel this was because rape was about all the book hadn't, until this point, included. Susan is doggedly unsquare and enough to wear you into the ground if this is not the sort of jolly fare you fancy for bathtime reading. Mr. Deutsch's jacket says she can be seen to be developing into an extraordinary person and though I peered about very hard the sight totally escaped me. . . . Kay Dick's *Sunday* is a highly coloured, sprawly novel, the first of a sequence, about a cheery lady and her gentlemen friends, the narrative told by her illegitimate daughter. . . . Cherry Evans's *Love From Belinda* is about a more trad type of girl, this time a nice middle-class 16-year-old at boarding school, who shares a room with dashing Lalage whose parents are smart and quarrelsome and who covers her copy of *Lady Chatterley* in brown holland with "Bible" embroidered on the front. The background is rich and debby, the tone of voice touchingly sentimental and old-fashioned. The jacket, which is probably not at all Miss Evans's fault and is a model of how not to do these things, tells us, among other fascinating snippets of completely superfluous information, that she "studied at Cambridge for the Foreign Office but got married instead of taking the examination . . . has three children,

Adam, Charlotte and Humphrey, and lives in Scotland in a house full of dogs and hawks," and jolly good luck to every man jack of them, my goodness me.

GALLERIES *Robert Wraight*

John Carswell. Hanover Gallery

Vanguard American Paintings. USIS Gallery

Keep to the brass handles, Professor

WHATEVER MAY BE SAID AGAINST SO MUCH THAT IS PRODUCED IN THE name of Art these days, a lot of it is good for a laugh. And that is not to be sneezed at. My lot was made happier last week, for instance, at the Hanover Gallery where I found myself turning little brass handles with the abandon and delight of a small boy at the Science Museum for the first time in his life. One of the brass handles turned a curiously designed wooden wheel set in a black panel, another made a marble jump up and down in what looked like a miniature bubble-gum machine, a third rang a bell and a fourth produced a three-note arpeggio from a rudimentary musical box.

All these contraptions and a surrealistic plaster egg, with its "lid" raised, in a decorated brass egg-cup, are what Mr. Carswell (Assistant Professor of Archaeology at the American University of Beirut) calls his "constructions." That they are amusing makes them, at least for me, infinitely more interesting than his vacuous paintings, big white-painted boards on each of which an elementary shape is outlined with a shaded line. That is all. It is a *reductio ad absurdum* of the "mechanism" of Leger and it did absolutely nothing for me.

But I'll be going back to play with those "constructions" again before the show closes.

The exhibition at the United States Embassy's USIS Gallery has its joker, too. His name is Robert Rauschenberg, he's young and handsome and he says, among other things, that in his work he tries "to fill the gap between art and life"—a pretty tall order. Transparently inspired by Kurt Schwitters (who was doing the same sort of thing 30 years ago) he builds up his "pictures" from bits of rubbish—a dirty vest, two trousers' legs, a street sign reading "Watch Your Step," the pocket off an old shirt, a torn umbrella, magazine illustrations—and slaps a bit of paint over them. Sometimes he finishes them off with a real stuffed bird sitting on top.

Most of the artists here were among those who delivered the shock called "The New American Painting" at the Tate Gallery in 1959. If they do not shock us now it is not because they have changed but because our powers to be shocked have been exhausted. Now we can look at them dispassionately and try to see where, if anywhere, American art is going. No doubt we shall finish up agreeing with American critic Doré Ashton that "it—or any other art—is not going any place in particular but is constantly coming and going, changing its emphases and breaking with the immediate past in many ways." Still, the exercise will have been revealing. We shall see that the blanket terms, abstract expressionism and action painting, tell only half the story and that forms of dada, surrealism and geometric abstraction are being practised extensively. The chicks born as a result of the presence in America during the war years of such artists as Mondrian, Ernst, Dali, Matta, Masson, Breton, Gabo, Chagall and Seligman are well and truly coming home to roost.

Already the pioneers of American abstract expressionism—Pollock, de Kooning, Rothko, Motherwell &c.—are being treated as "old masters" by the younger men who go marching on. Whither, nobody knows. But we are assured by no less an authority than H. Harvard Arnason, vice-president of the Museum of Modern Art, New York, that this is healthy. "Of American painting it can only be said," he writes in the exhibition catalogue, "that it is varied, it is experimental, it is healthy, it is prolific, and it exists in an environment where experiment is accepted and encouraged. This promises well for the future."

I wonder.



"Good showmanship, bad Tchaikovsky"



HAND TO FOOT

Swinging-in: The no-back shoe bringing a fresh focus on the hidden foot. Ruffles and frills round wrists and a feeling for more believable pale varnishes hail the well cared for hand—all part of the feminine, frilly approach that's sweeping in with spring. Good creams are: Countess Csaky's Rejuvenating hand cream, Harriet Hubbard Ayer's Total, Lancôme's Albâtre, Yardley's new addition called Special Vitamin hand care cream. Rub some moisturizer into the hands when using it on the face. A new American gadget to smooth cuticle removal is built on the ball point principle and shaped to cope with cuticle quickly and effortlessly. The Trimal oily cuticle remover costs 3s. 11d. from Marshall & Snelgrove. Pedicures are strictly a professional job: At Harrods they have a wax one that smooths, softens, banishes aches and pains. The feet are immersed in a wax bath, then massaged and finally pedicured (25s. for this). The straight pedicure costs half a guinea, can be allied to leg massage. Other good pedicure names are Carita in Sloane Street for a French treatment and good leg massage; Harvey Nichols have a chiropody section too. Homework for tired feet: An old-fashioned and comforting remedy is the pale brown crystals of rock salt (sea salt) which is as refreshing as a paddle in the briny sea. Roberts of Bond Street can get this. Epsom salts is another bubbling refreshment

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DINING IN

Helen Burke

Top of the pineapple poll

A VERY PLEASANT LETTER FROM A READER IN SUFFOLK, WHO IS evidently a dedicated cook, set me thinking. After thanking me for a recipe published in these notes, she goes on to suggest that with eggs at their present prices I give recipes for a few extravagant Continental sweets that "one so enjoys when on holiday. Just at present, when eggs are plentiful and comparatively inexpensive, one could really 'go to town' for a special treat for the family."

How right she is! PINEAPPLE GÂTEAU, for example, does not take too long and is well worth making on special occasions. It calls for a 7½- to 8-inch round cake made with Genoese sponge, though Victoria sponge could stand in for it. Here is the Genoese mixture: Sift together 4½ oz. flour and a pinch of salt. Very gently melt 2 generous oz. butter without making it hot or oiling it. Have on the cooker a large pan half filled with boiling water. In a large mixing bowl, beat together 4 eggs and 4 oz. (generous) caster sugar for about 5 minutes. Take the pan of boiling water to the table and stand the bowl over but not touching the water. Have it slanting so that the mixture can be easily beaten. Beat until it becomes thick and mousse-like, when it will have increased in bulk and have lightened in colour.

Remove the bowl from the pan and continue to beat the mixture until it is cold. Fold in half the butter as lightly as possible, then half the flour, then the remaining butter and the rest of the flour. Have ready a buttered deep tin, 7½ to 8 inches in diameter, and in it a disc of greased greaseproof paper to fit on the bottom. Turn the batter into it and bake the cake for 40 to 45 minutes at 375 degrees Fahr. or gas mark 5. Gently turn it out on to a wire rack, leave to become completely cold, then split it through to make two layers. Sandwich them with ¼ pint of whipped cream, slightly sweetened and flavoured with vanilla or Kirsch. Meanwhile, drain the juice from a half-size tin of Hawaiian pineapple

rings, make a syrup with it and two large tablespoons of sugar. Boil the syrup to reduce it by about half. Pour it into a large frying-pan and lay the pineapple rings in it. Cook them on both sides, without colouring them. Make an apricot glaze by boiling together 3 to 4 tablespoons of apricot jam or *purée* and 2 tablespoons of water. Spread a thin layer on the cake, arrange the pineapple rings on top and spoon more apricot glaze over them. Serve cold, of course.

Apricots and peaches, used in place of pineapple, are also excellent. And while we are about it, here is a less time-consuming way to make a pineapple *gâteau*, although its name—PINEAPPLE UPSIDE-DOWN PUDDING—is less exciting. Start by creaming together 3 tablespoons of sugar (could be light brown) and 1½ oz. of butter. Line a deep 7-inch cake tin with this "paste." Drain the pineapple, dry the rings on a cloth and arrange them on the bottom of the tin. I usually place one in the centre and have half-moons of pineapple around it. In the centre holes place Maraschino cherries or pieces of sliced ginger or both. Next, make the usual Victoria sponge mixture this way: Cream together 2 oz. butter and 2 oz. caster sugar. Beat in an egg and a pinch of salt. If the mixture tends to separate, add a tablespoon of self-raising flour taken from a total of 2 oz. and go on beating. Finally, add the remaining flour.

Carefully turn this batter into the prepared tin and level it off. Bake for 10 to 15 minutes at 375 degrees Fahr. or gas mark 5, then lower the heat to 350 degrees Fahr. or gas mark 4 and bake for another ½ hour, but test by lightly pressing the centre top of the cake or pudding. The finger should not leave any mark. If it does, bake for a further 5 to 6 minutes. Very lightly run the tip of a sharp knife around the inner rim of the tin. Place an inverted dish on top and invert the tin on to it. With this sweet, pass the pineapple juice, slightly thickened with a teaspoon or so of arrowroot.

MAN'S WORLD

David Morton

Breakdown on sheep's clothing

IT'S NO SECRET THAT WOOL IS WIDELY WORN BY SHEEP, BUT IT MAKES a difference what kind of sheep. These are the three basic types of wool: cheviot, merino and their offspring, who are christened crossbred with some lack of finesse. Cheviot wool comes from the hills separating England and Scotland, which explains the name. The wool is hard-wearing and broad-fibred, giving a lustre to the cloth. George Roberts, who make superb cloth, say that the best cheviot wool comes from north of the Border, but since they come from Selkirk they could be just a bit biased. Still let it pass, and on to merino (or botany) which has the finest fibres of any wool, spinning into the smoothest of yarns for high quality flannels and worsteds, and forming ideal lightweight cloths. Crossbred wool has some of the qualities of both cheviot and merino, but it's finer than the former and not so soft as merino.

So much for sheep's clothing; but wool needs spinning into yarn and weaving into cloth before it's of use to man. There are two basic kinds of yarn, woollen and worsted. Worsted yarn uses only the long fibres from the fleece, which is combed before spinning to remove short fibres and lay the remaining long ones parallel with each other. This makes worsted smoother than woollen yarn, but it tends to get shiny if it's not properly brushed and cared for. Woollen yarn, on the other hand, uses both long and short fibres, but the fleece is carded to open and mix them together. The fibres are jumbled up in all directions. Woolly, in fact—warmer, less prone to shine, but apt to lose shape quicker than worsted if the material is not rested after wearing. Yarn comes in another form—twist. Nothing to do with the dance, merely two or more yarns twisted together to add variety and colour to the finished cloth, which tends to be much stronger.

Now for the cloth itself. To start with a worsted yarn, there's thornproof, deceptively named. It doesn't deflect thorns like armour plate; a thorn pierces it easily and painfully, as I discovered halfway through

a bramble patch recently. But the structure of the cloth does stop the thorn (or any roughness) from pulling the threads out, which is some small consolation. The two or three strands of worsted yarn are hard twisted and tightly woven, so thornproof is one of the hardest wearing materials, good for years of use in all weathers. Grand for country suits, shooting clothes, country topcoats and so on.

Cheviot is also made from worsted yarn, thick and broad-fibred. These stout fibres take dyeing well, and their breadth makes cheviot lustrous and crisp, splendid for country and casual clothes, jackets, topcoats and overcoats. Finally, worsted itself, obviously made from worsted yarn, but with a smoother handle than cheviot or thornproof, which makes it perfect for more formal town clothes. It's woven from two-ply combed yarn, and a good worsted should keep its shape for years.

Now, cloths woven from woollen yarn. Saxony (made from smooth, fine merino wool) is soft and comfortable to wear. It is woven in an elastic sort of weave, and needs care and regular pressing. It makes up into wonderful clothes, though, and some of the traditional patterns, like Glen Urquhart or shepherd's checks, are fine for town or country wear. Lambswool's name gives away the ghastly truth. The young martyrs are shorn between six and eight months old, when their fleece is in top condition. Their wool makes the softest and most luxurious cloth, light but porous enough to insulate the wearer, who will certainly be a lot warmer than the lamb. This cloth is ideal for light overcoats and sports jackets. Finally, there's a transitional cloth, called logically half woollen—half worsted. It's a successful compromise between the woollen and worsted yarns that it's woven from, with some, but not all, of the qualities of both. The woollen yarn is warm and helps to prevent shininess. The smoother worsted yarns help to hold the shape of the cloth.



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COLLECTOR'S COMMENTARY *Albert Adair*

The social rise of silk

SILK IS STILL MUCH PRIZED TODAY BUT I DOUBT WHETHER MANY PEOPLE would place the value on it that the Persians and the Greeks of 325 B.C. did. They founded its worth on the basis of weight for weight with gold. It is surprising, too, that whereas wrought silk was being sent from Persia to Greece in the 4th century B.C., records show that in England silk mantles were worn for the first time by some noblemen's ladies at Kenilworth Castle in 1286, and that it was not manufactured here until 1604, broad silk not being woven from raw silk until 1620.

The silk industry in London and Canterbury was a limited one during the 17th century and production centred on minor articles like bags, garters and bonnets. However royal patrons were keenly interested. James I and Charles I stimulated its progress by planting mulberry trees in London, and to this day Mulberry Walk, Chelsea, is a reminder of these early efforts.

The manufacture of silk was brought to perfection by French refugees at Spitalfields in London in 1688 and at the beginning of the 18th century Spitalfields began to establish itself as the home of one of the leading silk industries in Europe, gradually increasing in size and importance until it was a serious challenger in the export market to the might of Lyons and Tours. Dress materials woven in silk at Spitalfields were much sought after even by foreign buyers in Northern Europe, America and Spain, and exports of these silks flooded out from England.

James Leman, chief designer at Spitalfields at this time, created a profusion of designs in a strange "Oriental" or rather "exotic" vein and these, dating from about 1705-1725, are catalogued at the Victoria & Albert Museum. They defy any normal trend in pattern and have since become known as "Bizarre Silks." Styles and tastes changed until more delicate floral designs became popular and Spitalfields met this demand with the lacy, floral delicate patterns provided for them by another of their designers, Anna Maria Garthwaite, who dominated the scene from 1726-1756. All her designs are also in the possession of the Victoria & Albert Museum, but it is only in the last year that an actual piece of silk corresponding exactly to one of Garthwaite's designs has been discovered and acquired by the Museum. The illustration, by courtesy of Messrs. Arditti & Mayoreas, of Jermyn Street, is a panel which was, significantly, purchased in Spain. It was designed on 1 October, 1748, and was woven by Thomas Brant, a manufacturer at Spitalfields and a Liveryman of the Weavers' Company of London. Competition between the French and English silk industries was marked and design-copying was intensified until an original design was on the drawing board of its rival within weeks of its conception.



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MOTORING

Dudley Noble

Fresh fields in France

AS THIS ISSUE APPEARS, I SHALL BE DRIVING ACROSS FRANCE TO THE annual motor show at Geneva, which opens tomorrow. Here there will be, as usual, a gallery of all that's latest and best in the motor industry of the whole world, for the hard currency of the lucky Swiss is courted by every other country and sales are made on a basis of quality and value. I shall discuss the actual exhibits next week; meanwhile the magnificent Rolls-Royce in which I am making the journey—loaned me for the occasion by Jack Barclay of Berkeley Square—dominates the picture. I do not believe there is a more agreeable means of transport to cover the 500 miles between the Channel and that busy town at the western tip of Lake Leman, hemmed in by the Jura on one side and the Alps on the other.

Today it is the simplest thing in the world to take a car abroad. No more fussing with carnets and international driving permits (except for one or two of the remoter places in Europe). All that is needed is a "green card" from one's insurers and a form that can be bought from the Stationery Office for 3d.—a "29 C (Sales)." This is used to prove that the car was actually taken out of this country in the first place and allows it to be officially identified when it is brought back. At frontiers abroad it is only the green card that is asked for nowadays; it certifies that third party risks are covered. Even passports are only occasionally demanded at frontiers and it normally only takes a few moments to cross from one country to another. The great god *tourisme* has waved a magic wand over customs authorities almost everywhere that the average motorist on holiday is likely to visit. His path has been made smooth for him now that the value of travellers' cheques as an invisible export has been realised. The coming summer will undoubtedly witness a record rush of motorists abroad and meanwhile this run to Geneva will provide useful data as to prices of hotels and meals likely to be current in the tourist season. I shall report on these later.

One of the great joys, to me, of motoring in France is her great wealth of minor main roads. When I sketch out a route I lay a ruler on the map

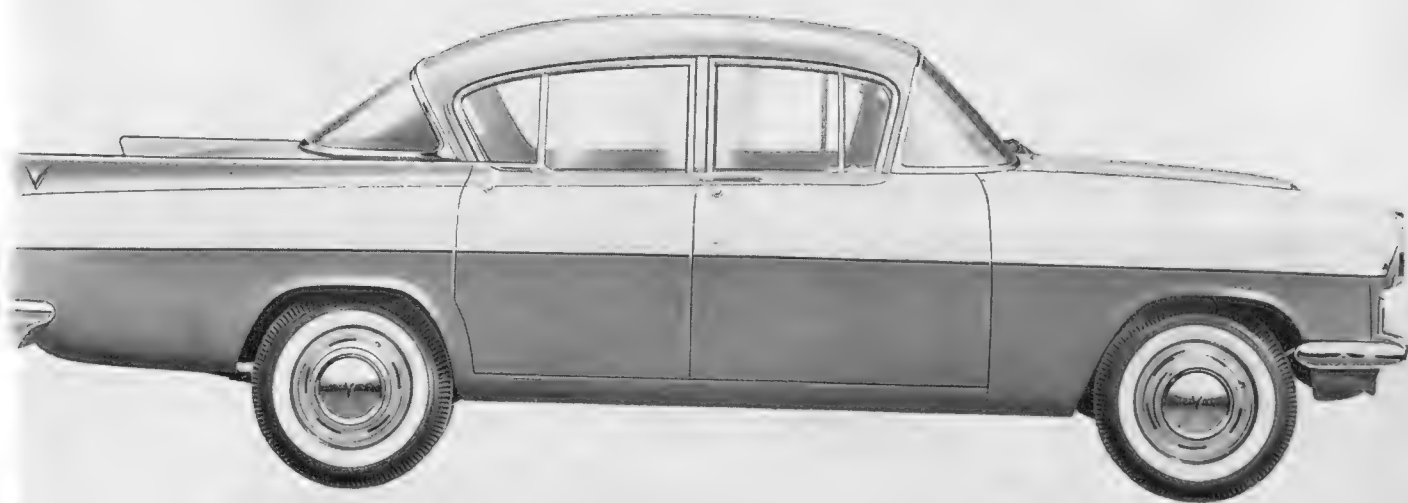
and draw a pencil line between starting point and destination. It usually aligns with roads that are not the big highways, but the yellow variety of the ever reliable Carte Michelin. They have led me into some of the most beautiful scenery, far off the beaten track and generally quiet. Narrower than the trunk highways, they are well-surfaced and sometimes shorter, point to point. Quaint villages, ancient churches, and half-hidden châteaux with moats and crenellated towers border them. Admittedly signposting is not all it might be, but if one is armed with sheet maps—again the invaluable Michelin—of about 3¼ miles to the inch, there is little fear of getting lost. Every motorist who finds pleasure in breaking fresh ground should master the art of map reading, and if possible get his wife interested too. It is half the battle if she can tell in good time to turn right or left at the next fork in the road. Also, she can find out where the lunch stop should be. Surely the high spot of a day's run in France is a midday meal that satisfies the palate but does not exhaust the purse. And it is not realistic to imagine that one can rely on getting a good meal *anywhere* in France: I have had many disappointments through not being selective or consulting one of the numerous gastronomic guides well in advance of the lunch stop.

Even in Britain it pays to choose a halting place if one appreciates good food. For several years now I have found it the best policy to take advantage of other people's experience, because here and there hoteliers do exist who actually take a pride in their cuisine. In fact, possibly because so many motorists go touring abroad, a cult of good food is springing up throughout Britain, and an enterprising car hire firm has listed 400 of what it considers outstanding spots. Packed into a folder which carries a useful map of the whole country and town plans of the larger cities, this helpful publication is called *Dine and Drive through Britain*. Appropriately, it is issued by Victor Britain of 12a Berkeley Street, London, W.1, and will be sent free on receipt of a 6d. stamp for postage. It also gives the location of all-night filling stations, which in itself is worth the money.

Doyen of motoring correspondents Dudley Noble writes this week the first of a regular weekly series of articles for The Tatler. He is seen with his wife and the Rolls-Royce he is driving to Geneva



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VAUXHALL



Burges—Phillips: Susan Elizabeth, daughter of Major & Mrs. Ynyr A. Burges, of Catsfield Manor, nr. Battle, Sussex, was married to Flt.-Lieut. Peter John Phillips, son of Wing Cdr. & Mrs. J. S. Phillips, of Copthorne Cottage, Felbridge, E. Grinstead, at Catsfield Church



Janssens—Bellinger: Christiane, daughter of Mr. & Mrs. C. M. Janssens, of Brussels, Belgium, was married to Robert Ian, son of the late Mr. & Mrs. D. M. Bellinger, at St. Lawrence Jewry Church



Bottomley—Whitcombe: Prudence Lacy, daughter of Mr. & Mrs. Donald Bottomley, of Rowangarth, Ben Rhydding, Yorkshire, was married to Hugh Robert Vernon, son of Mr. & Mrs. E. V. Whitcombe, of Nairobi, Kenya, at Holy Trinity Church, Brompton



TOM HUSTLER

Miss Ingrid Burness to Mr. Robert Wren Greenwood: *She* is the daughter of Mrs. G. F. Burness and step-daughter of Mr. J. L. Burness, Ballards Shaw, Limpsfield, Surrey. *He* is the son of the late Mr. Thomas Greenwood and of Mrs. E. M. Greenwood, Chartfield House, Limpsfield, Surrey



VANDYK

Miss Caroline Cholmeley Harrison to Mr. David George John Dean: *She* is the daughter of Mr. Cholmeley Harrison, of Bryanston Square, W.1 & of Mrs. Corisande Cholmeley Harrison, of Stradbally, Co. Waterford. *He* is the son of Air Cdre. & Mrs. H. Gordon Dean, of Bryanston Square



HARLIP

Miss Bridget Elizabeth Wollen to Mr. W. Melly: *She* is the daughter of Mr. & Mrs. C. J. H. Wollen, of St. Anne's, Torquay. *He* is the son of the late Mr. F. H. Melly, & of Mrs. Melly, of Sandringham Drive, Liverpool



FORTHCOMING MARRIAGES

Mr. J. C. Blore and Miss A. L. Manser

The marriage arranged between John Christopher, son of Major and Mrs. D. Blore, of Craycombe Farm, Fladbury, and Angella Lynne, only daughter of Mr. and Mrs. Robert H. Manser, of Silver Gates, Fladbury, Worcs., will take place at St. John The Baptist Church, Fladbury, on Saturday, 31 March.

Lieutenant T. Chippendale, R.N., and Miss F. E. Fry

The engagement is announced between Thomas, son of the late Lieutenant George Chippendale, R.E., and of Mrs. K. Hawker, and stepson of Mr. J. O. Hawker, of Babbacombe, Torquay, and Felicity Elizabeth, elder daughter of the Rev. H. S. Fry, R.N., and Mrs. Fry, of 40 Penny Street, Old Portsmouth.

Mr. J. E. Marshall and Miss D. da Cunha

The engagement is announced between John Edward Marshall, of Vale Mews, Bowdon, son of Mr. Carl Marshall, C.B.E., and Mrs. Marshall, of Esher, Surrey, and Daphne, daughter of the late Frank da Cunha, M.D., and of Mrs. Lucy da Cunha, of Watneke Lodge, Altrincham, Cheshire.

Mr. A. E. Forsyth and Miss K. J. Scott Brander

The engagement is announced between Alastair, son of the late Mr. and Mrs. H. R. Forsyth, of Vine Cottage, Sevenoaks, and Joy, only daughter of the late Mr. G. G. Brander and of Mrs. Nora Brander, of Glenstriven, Seamill, Ayrshire.

Mr. A. F. McCardle and Miss W. E. Power

The engagement is announced between Alexander Ferguson, only son of Mr. and Mrs. J. McCardle, late of Belleisle House, Alloway, Ayrshire, and Wendy Elizabeth, youngest daughter of the late Mr. G. P. Power and Mrs. Power, of The Tan House, Lapworth, Warwickshire.

Mr. P. K. W. Cashell and Miss S. M. Taylor

The engagement is announced between Peter Kinmont Willoughby, son of Mr. and Mrs. Willoughby Cashell, of Hereway, Finchampstead, Berkshire, and Susan Mary, only daughter of Dr. W. A. Taylor, of Banwell, Somerset, and Mrs. B. Taylor, of Monk's Gate, Horsham, Sussex.

Mr. R. F. Gilbert and Miss P. A. W. Roberts

The engagement is announced between Richard Frank, son of Dr. and Mrs. F. L. Gilbert, of West Cheynes, Corbridge, Northumberland, and Patricia Anne Warlow, eldest daughter of the late Mr. H. R. Warlow Roberts, of Ormskirk, and Mrs. E. A. Roberts, of Beechfield, Langton Green, Kent.

Mr. P. C. N. Vaugon and Miss J. F. Blagbrough

The engagement is announced between Peter Charles Nigel, son of Mr. and Mrs. A. L. Vaugon, of 16 Shakespeare Drive, Shirley, Solihull, Warwickshire, and Janet Frances, daughter of Mr. and Mrs. S. N. Blagbrough, of 24 Bankfield Drive, Nab Wood, Shipley, Yorkshire.

Mr. P. D. Flaherty and Miss J. M. Cooper

The engagement is announced between Peter Desmond, younger son of Dr. and Mrs. J. A. Flaherty, of Gonville House, Beckenham, and Jacqueline Margaret, second daughter of Dr. and Mrs. Frank Cooper, of Bullbeggars, Berkhamsted.

Mr. G. M. Crow and Miss B. J. Walmsley

The engagement is announced between Graham Manson, son of Surg. Cdr. (D) and Mrs. Philip Crow, of Orchard Cottage, East Hanney, Berkshire, and Barbara Joan, only daughter of Mr. and Mrs. A. Walmsley, of Vale Cottage, Tilstone Fearnall, Tarporley, Cheshire.

Mr. M. D. French and Miss S. J. Trickett

The engagement is announced between Lieut. Michael Douglas French, Royal Engineers, son of Mr. and Mrs. E. G. French, of Aboyne, Fiona Close, Great Bookham, Surrey, and Susan Jane, second daughter of Mr. and Mrs. N. R. Trickett, of Woodthorpe, Chilworth, Southampton.

Capt. J. N. S. Drake and Miss R. J. Allworth

The engagement is announced between John Norman Drake, Royal Engineers, son of Lt.-Col. H. N. Drake, and stepson of Mrs. Drake, of Woodsden Cottage, Hawkhurst, Kent, and Rosemary Jane, younger daughter of Major and Mrs. C. R. H. Allworth, of Milton's Cottage, Chalfont St. Giles, Bucks.



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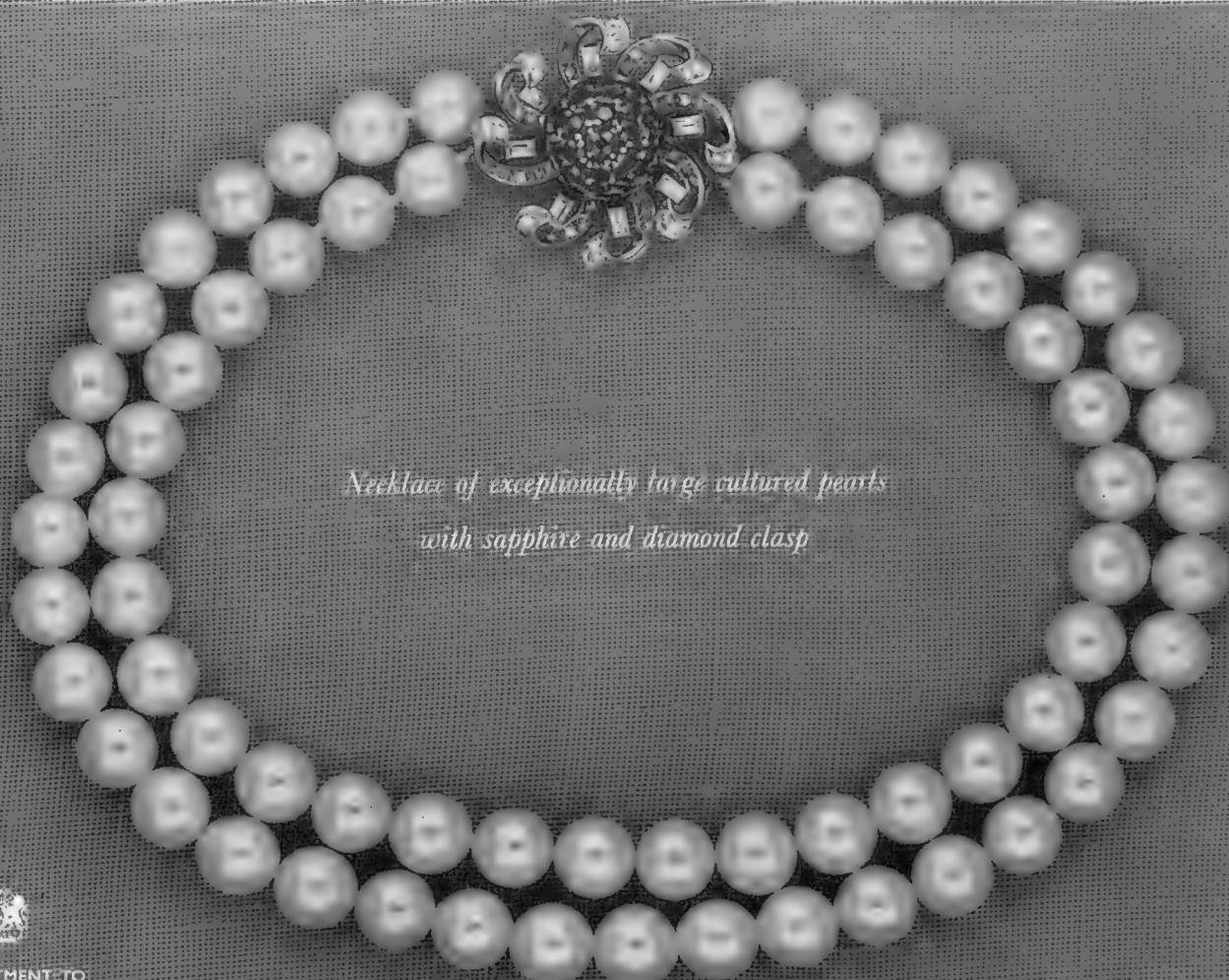
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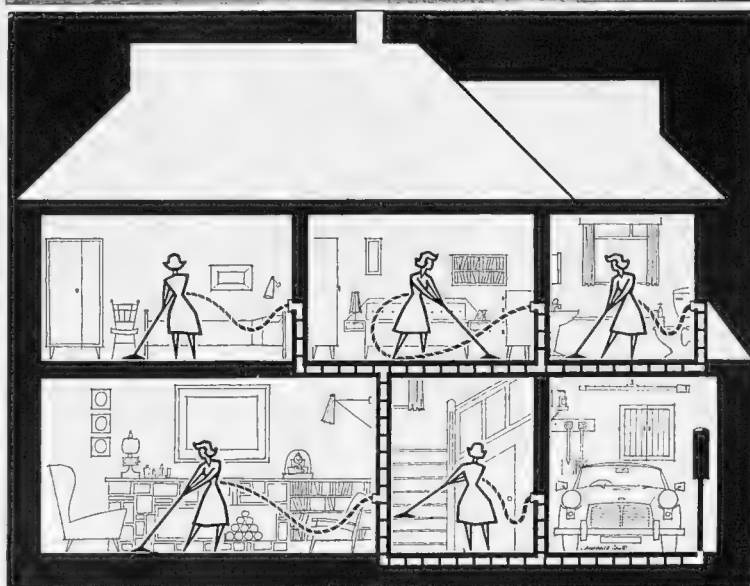
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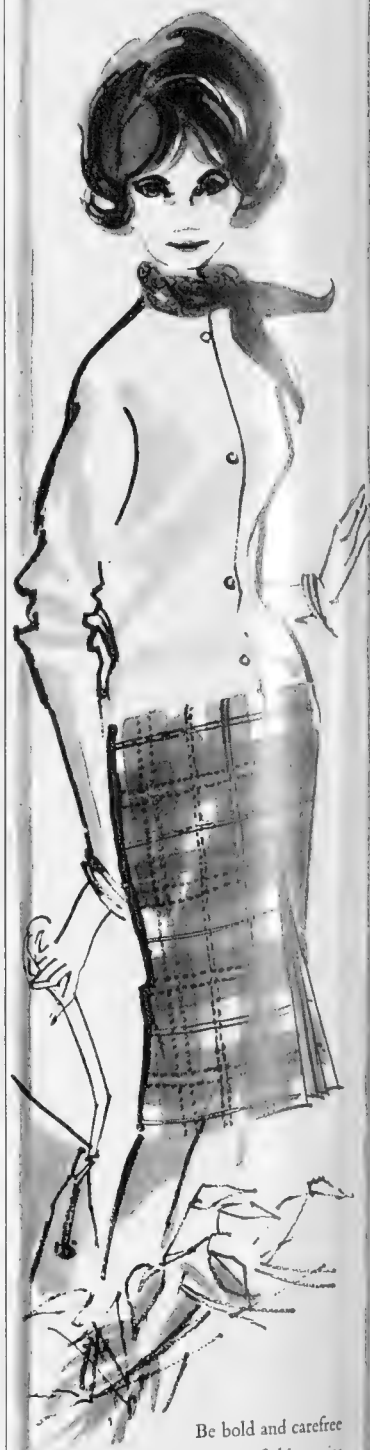
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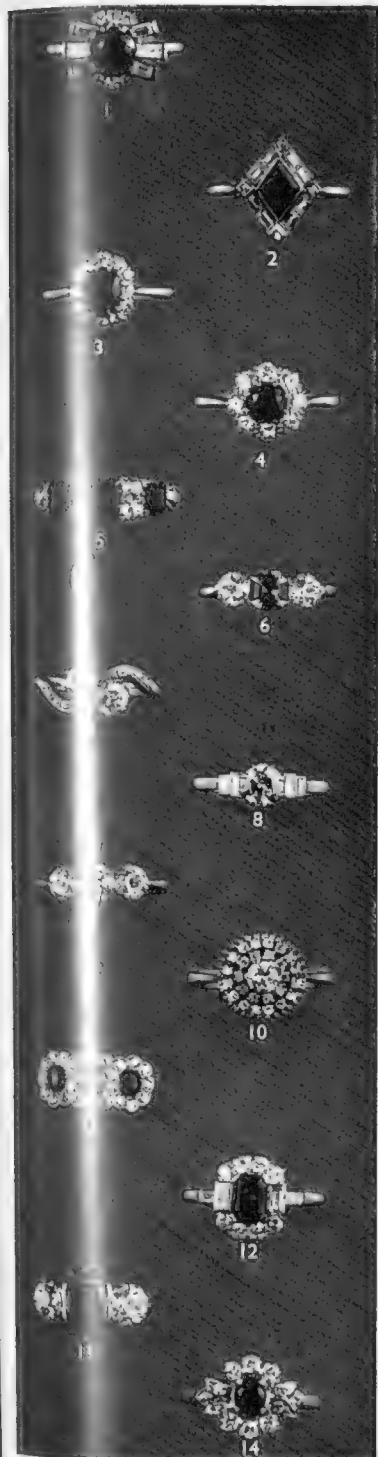


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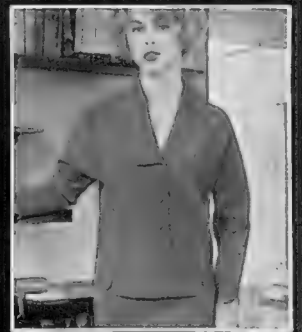
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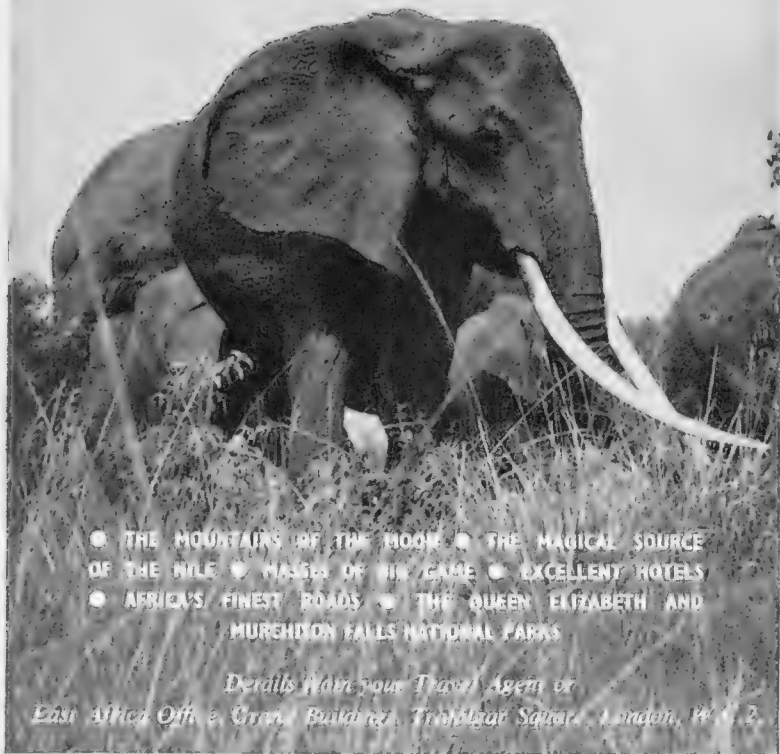
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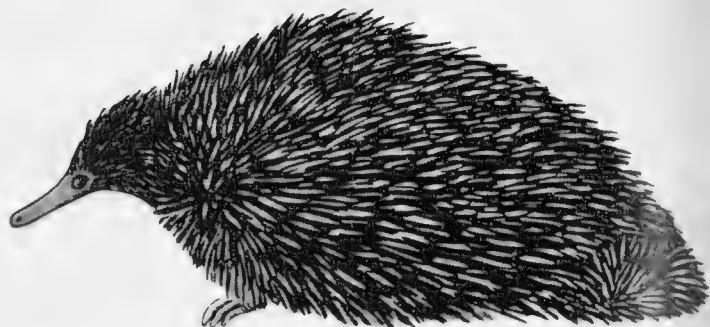
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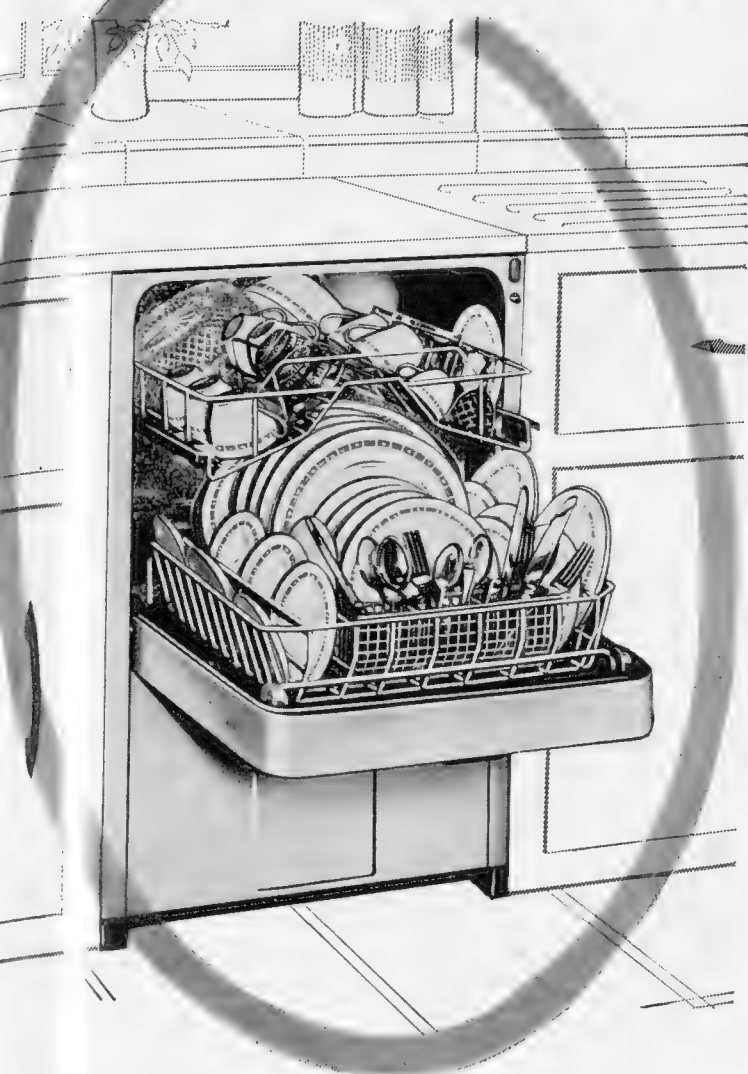
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Golden Morning

The night before we'd been dancing into the small hours. That's quite something for an old married couple like us, and by rights I should have been dead to the world. But that particular morning I woke up feeling as fresh and relaxed as a baby—and as I opened my eyes I just *knew* something marvellously exciting was going to happen to me soon.

Then I realised why everything seemed a little different. The engines had stopped and the ship was still. When the steward brought me that

wonderful cup of tea (you see why I loved the *Arcadia*?) I asked him about it. "We're at Gibraltar, Madam," he said. When I heard that I simply *rushed* to take a look.

And there it was—a looming majestic rock sunning itself behind the morning mist. Our first port of call. The first milestone on the sealane to Sydney. And, all of a sudden, the sort of thrill I hadn't had since I was seventeen. Do you wonder I lost my heart to that happy, golden morning?

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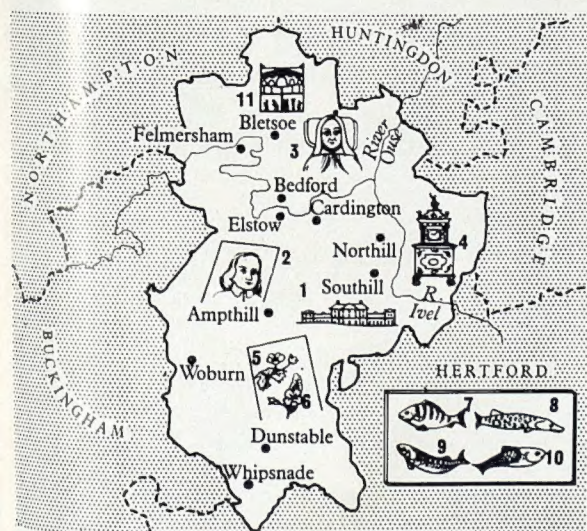
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Painted by Edgar Ainsworth

Shell guide to BEDFORDSHIRE



Bedfordshire is the small county of the Ouse, or rather the shire of the ford, across the Ouse, of the Anglo-Saxon named Bieda. A county of winding water, leaning willows, meadows, park-enviored mansions (the mansion in the picture is Southill (1), designed in 1795 by Henry Holland, for the brewer Whitbread) and a lazy, genial, comfortable landscape, near enough to London to have been the home of many famous and important Englishmen. John Bunyan (2) (for the original editions of his books, *Pilgrim's Progress*, *Mr Badman*, *Grace Abounding*, *A Few Sighs from Hell*, and the rest, visit the Bunyan Collections in the Bedford Public Library) was born at Harrowden in Cardington parish in 1628, and brought up at Elstow. In the same parish in the heart of the county, famous later on for the manufacture of airships and balloons, lived the great prison reformer John Howard (1726-1790). And Lord John Russell, 1st Earl Russell (1792-1878), statesman of the Reform Bill (and grandfather of Bertrand Russell), was one of the Russells of Woburn, on the western border of the county. Earlier still Margaret Beaufort (3), Countess of Richmond, humanist and patron of learning and founder of Christ's College and St John's College at Cambridge, was born in 1443 at Bletsoe, near the upper windings of the Ouse. She was buried in Westminster Abbey in 1509, and is commemorated there by an effigy. The master craftsman Thomas Tompion, the clockmaker (1639-1713) of London (here you see the ebony-cased clock (4) he made for William III), was another Bedfordshire man, son of a wheelwright at Northill. From Felpersham on the Ouse in marsh marigold (5) primrose (6) country, where fishermen wait along the banks for perch (7), pike (8), chub (9), dace (10), comes the curious cut-out inn sign of the Six Ringers (11), very suitable in a county of so many church towers and spires.

The "Shell Guide to Wild Life", a monthly series depicting animals and plants in their natural surroundings, which gave pleasure to so many people, is published in book form by Phoenix House Ltd at 7/6. The "Shell Guide to Trees" and "Shell Guide to Flowers of the Countryside" are also available at 7/6 each. On sale at bookshops and bookstalls.

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